

LITERARY GAZETTE

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N° 2086.

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The Letters of Horace Walpole, Earl of Orford. Edited by Peter Cunningham. Vol. I. Bentley.

MEN's vices often contribute to their usefulness. The liberties of England were consolidated under the coarse, dull, profligate, free-thinking princes of the House of Brunswick, while all the domestic virtues of Charles, his elegant tastes, and sincere piety, only contributed to the ruin of himself and the monarchy. The same servility, egotism, and vanity which made Boswell a despicable man, placed him at the head of all biographers. And to Horace Walpole's frivolity and conceit we are indebted for such a picture of the social and political state of England, during a most important era of her history, as is equalled only by the 'Memoirs of St. Simon.' Without any serious business of his own, he passed his time in minding other people's. He reports the debates in Parliament, and Lady Pomfret's airs at Ranelagh Gardens, with an equal feeling of their importance. The death of an old friend, and of his bleary-eyed lap-dog, Patapan, are equally powerful to awaken his sensibilities. Himself incapable of any higher aim than to amuse the passing moment, or to possess a cameo or an antique coffee-pot, he gloats over the vices and frivolities of others, because they soothe his own sense of inferiority, and enable him to flatter himself that he is no worse than the rest of the world. It is not, therefore, surprising that his letters and memoirs should afford an inexhaustible mine of satire for those who delight in depicting human nature in its ugliest aspects, and of amusement for idlers like himself. They have furnished Mr. Thackeray with most of the best points of his Lectures, and every successive instalment of correspondence is eagerly welcomed by the lovers of literary gossip.

But though himself innocent of high political, or any other, principle, he has supplied abundant and valuable materials for the historian. The son of the ablest minister of the first two Georges, and an idler by profession, he had ample opportunities of observing political events. He was a looker-on at the game, and had sufficient talent and quickness to hit off the striking points of its progress. His effeminate tastes, and aversion from all the manly amusements which brace the nerves and strengthen the thews of young Englishmen of rank, kept him always in his study in London, whence he could observe every visit paid, and every levée attended in the neighbourhood of Downing-street. When stout old Sir Robert was driven after a gallant fight from the head of affairs, he could retire to Houghton, and make the old hall and the old woods ring with his jokes and the cry of his hounds. But poor Horace groans over a visit to Norfolk as if it were an exile to Siberia. The scandal of St. James's, and the political chit-chat of Downing-street, were the air he breathed; without these he languished and died, like a mouse in an exhausted receiver.

There is something pitiable in the way in which he speaks of his father. "My Lord," as he calls him after his fall, is evidently an object of reverential awe, and at the same time of dislike. The loss of the flattery and attendance which Walpole as the minister's son had enjoyed made him feel his father's fall acutely, and pursue his opponents with the most

inveterate hatred. But the idea of spending a couple of months in the same house with the fallen minister throws him into agonies of *cannyé* despair. At the mature age of five-and-twenty we have the young cynic thus delivering himself:—"Whither I shall travel is yet uncertain: he [his father] is for my living with him; but then I shall be cooped—and besides I never found that people loved one another the less for living asunder." He says of himself that he ought to have been a gentleman-usher of the time of Queen Elizabeth. But his dexterity and love of petty intrigue, his pretty taste, and talents for society, his *esprit* and his *dilettanteism*, would rather make us conjecture that the soul of one of Louis the Fourteenth's frail beauties had migrated into the son of the Norfolk squire.

Such a man, so envious, so little in every point of view, is, like a woman, a firm friend to a few flatterers, and a good hater. He is at daggers drawing with his uncle and his elder brother, whom he treats as if they were infinitely beneath him. How much of this is owing to his own, and how much to the family amiability, it is difficult to discover. But his letters to his brother, which are now for the first time published, are certainly models of supercilious hatred and polished malevolence. Judas himself could not have kissed with a better grace. The coarse uncle and the pompous brother were no matches for "the arrows of his crabbed eloquence." They pierce the more deeply from their lightness. There is such ingenuity of spitefulness in the epistle to his brother, Sir Edward, on the subject of the family borough of Castle Rising, that one could hardly believe that any one but a woman could have written it. But civil wars are said to be the most inhuman; and certainly no hatred can rival domestic hatred in rancour. With such minds as Walpole's familiar intercourse is incompatible with friendship; and to the distance between London and Florence may probably be attributed his long and uninterrupted affection for his relative, Sir Horace Mann.

Sir Horace, whose weakness of mind and body suggested the idea of "wet brown paper," is the excuse for a vast mass of correspondence, which Walpole himself evidently intended to make public, and which he in fact prepared for publication. He appears to have been instinctively drawn to this mode of composition as the best suited to his abilities. His memoirs are too trifling. His letters are excellent. The epistolary style enables him to mingle a relation of the political events of the day with anecdotes of society, bon-mots, scandal, sensibility, *dilettanteism*, and egotism, which, taken together, give an amusing picture of his own mind, and convey a good deal of information in the only way in which he could convey it. The correspondence begins with his return from his travels on leaving college, and is brought down in this volume to the year 1746, thus including the events of the Spanish and French wars, his father's fall, and the attempt of Prince Charles Edward. The letters relating to Sir Robert's disgrace recall us strangely to the times when there was but one step from the cabinet to the block. A secret committee of inquiry into the fallen minister's conduct, preparatory to articles of impeachment, seems to have been the necessary accompaniment of the overthrow of a powerful minister. Sir Robert Walpole, the jovial squire, who, as his son says, always

forgot the minister at the dining-table, and whose greatest crime was, after all, giving money to those who set themselves up for sale, was at one time seriously afraid that he should end his days on the gallows. No wonder that men were ready to commit any crime to maintain their power, when life itself depended on success. Political corruption and cruelty are the character of revolutionary governments, because usurpers and their ministers feel that the contest is for life and death, and the law of self-preservation will justify much. But Sir Robert had been the first minister to show an example of clemency. Most of his opponents had dealings with the Pretender, and he might have silenced the opposition at any time by the impeachment and execution of some of the Jacobite chiefs. But he refrained; and he reaped the fruits of his humanity. Though the most unpopular man in England at the time of his fall—though all the squibs and pasquinades turned upon "that rogue, Sir Robert"—he was suffered to die in his bed. There was no avenger of blood to hunt him to the death. And when the rebellion of '45 broke out, there can be little doubt that the tradition of Walpole's clemency saved the reigning family. Horace Walpole, in his letters of this period, rages against "the supineness" of the accomplished Lord Granville, and laments pathetically that "nobody has yet been taken up." But there can be little doubt that the first arrest of an English Jacobite of importance would have been the signal for a general rising of the party. Poor Horace Walpole had neither the sense nor the humanity of the coarse old minister whose gross tastes he despised. The delicate *petit-maitre*, who weeps when his lapdog dies, can thus exult over the death of the Earl of Derwentwater. "For the young man, he must be treated as a French captive; for the father [the old Earl] it is sufficient to produce him at the Old Bailey, and prove that he is the individual person condemned for last Rebellion, and so to Tyburn."

In these letters we seem actually to live in the midst of these stirring events. The form in which they are now for the first time given to the world adds much to their interest and usefulness. They had hitherto been scattered in several distinct collections; they are now arranged in chronological order. And thus the daily and hourly observations of a man of good abilities and excessive curiosity, as he moved through the midst of events of vast interest for a space of half a century, are laid before the reader.

The first collection of Walpole's letters was that published in the quarto edition of his works in 1798. The next, his letters to George Montague, published in 1818; and, in the same year, his letters to the Rev. William Cole. In 1825, Mr. Croker gave to the world a collection of letters addressed by Walpole to his cousin, Lord Hertford, while the latter was our ambassador at Paris, extending from 1763 to 1765.

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We do not quote this sentence from any admiration of its style, but merely to show the character of the correspondence. To these letters were added others to the Rev.

Henry Zouch, entirely on subjects of literature and criticism.

The next instalment of Walpole's correspondence was contributed by Lord Dover, who, in 1833, edited the contents of two chests, which formed the subject of the following mysterious clause in Walpole's will:—

"In my library at Strawberry-hill are two wainscot chests or boxes, the larger marked with an A, the lesser with a B. I desire that as soon as I am dead, my executor and executrix will cord-up strongly and seal the larger box marked A, and deliver it to the Honourable Hugh Conway Seymour, to be kept by him unopened and unsealed till the eldest son of [Laura] Lady Waldegrave, or whichever of her sons, being Earl of Waldegrave, shall attain the age of twenty-five years; when the said chest, with whatever it contains, shall be delivered to him for his own."

In this chest, which was duly delivered to John James, Earl of Waldegrave, as directed, were contained several manuscript books, amongst the rest, the *Mémoires*, and the letters to Sir Horace Mann, carefully transcribed and annotated. Some of the letters had been already published, but this completed the collection.

To these was added, in 1840, Mr. Wright's edition, which contained several hundred letters never before published. Among others, were some addressed to Gib-Pitt, Dalrymple, and Captain Jephson, the author of *Braganza*, *The Italian Lovers*, and other plays, and who had written a tragedy, entitled *The Count of Narbonne*, founded on the story of 'The Castle of Otranto.' We have seen an epilogue written by Horace Walpole, but without his name, appended to the tragedy of *Braganza*. It has not, that we are aware, been included in his works. The sixth volume of this edition contained a preface from the pen of Miss Mary Berry, an old friend of Walpole's, and one of the last remaining of his contemporaries. She labours to show, in opposition to Mr. Macaulay, that her hero was a great and good man.

In 1843, the series to Sir Horace Mann, which had been partly suppressed in deference to the feelings of persons still alive, was completed by Mr. Bentley, from materials supplied by Lord Euston. In 1848, Walpole's letters to Lady Ossory, from 1769 to 1797, were published by Mr. Vernon Smith; and finally, in 1851, his correspondence with the Reverend William Mason was given to the world by Mr. Mitford.

Walpole's correspondence is not yet, however, exhausted. There are "more last words." In one of his letters he complains of being "one of the *ultimi Romanorum*;" so we have no security that there may not be many more to come after "the last." However, Mr. Peter Cunningham has now brought to light the highly-characteristic family epistles to "Old Horace" and Sir Edward Walpole, some interesting letters to Hume, Robertson, and Joseph Warton, and a correspondence with Walpole's deputies in the Exchequer, Mr. Grosvenor and Mr. Charles Bedford. These last, which do not appear in the present volume, "reveal," as Mr. Cunningham states, "what Walpole revealed to no other person, his unostentatious charity, and his active sympathy with persons incarcerated for debt. The same correspondence supplies other and frequent glimpses of his working behind the scenes as an anonymous correspondent of newspapers, and fully supports, what indeed his own 'short notes' of his life have sufficiently told as, that he was not 'Junius.' "We

should have imagined that this was sufficiently clear from internal evidence. Walpole *could* not have written the letters of Junius.

The grand feature of Mr. Cunningham's edition is the chronological arrangement of the letters. We are by this system enabled to trace, not only the progress of events, but that of the author's mind and style. These very soon attained all the maturity of which they were capable. The first few letters to West are pedantic and schoolboyish. But at five-and-twenty Walpole writes like a *blasé* cynic of five-and-forty. His little curiosities, his little sensibilities, his little friendships, and his little enmities, engross all his thoughts. A few of his friend West's letters contrast strangely with his. There is quite as much, nay more, wit in them, but they have a substance which shows that they are the emanations of a manly mind. He never would have become a great letter-writer, but he would, if he had lived, have been something better.

The editor, in our opinion, might have done a little more for his readers. He contents himself with prefixing the several prefaces and advertisements which have appeared with each instalment and edition of the Walpole correspondence as it was published. We are thus obliged to pick out the history of these letters from a number of isolated statements mingled with much extraneous matter. A short *resumé* of the literary history of the correspondence would have been interesting, and would have saved us and the reader much trouble. Of the notes we can speak in the highest terms. They display a knowledge, at once extensive and minute, of old peerages, and Mr. Cunningham assures us in his preface that they are accurate. We shall reserve a fuller examination of the work till the appearance of the subsequent volumes.

Lays and Legends of Ancient Greece, with other Poems. By John Stuart Blackie, Professor of Greek in the University of Edinburgh. Sutherland and Knox.

THAT a man may be a profound scholar, and a keen and sympathising critic of poetry, and yet himself be unable to take high rank as a poet, is a truism which the book before us confirms. No one can question Professor Blackie's erudition, or his warm appreciation of the merits of classical poetry; but if he had given no other proofs of these than are contained in the volume before us, he would not occupy the place he does among European scholars. The legends of Greek mythology and story which he has woven into the verses which form the first portion of this volume are not beautified or elevated in his hands. He wants the airiness of fancy, the sweep of imagination, the dramatic self-annihilation, the tenderness of touch, which are necessary for the treatment of the majority of his themes. He has set himself a difficult, if not, indeed, an impossible task, in elaborating into distinct poems these "stories of the antique world," of which such glorious glimpses are flashed upon us by the poets of Greece in the days when our imagination wields an almost magic pencil, and steepes the gods and demigods of fable in hues more gorgeous than are vouchsafed to many of those who "pen their inspiration." There lies a radiant cloudland in the minds of most men who have enjoyed an early classical training, with which the brightest pictures of the rarest poets will scarcely brook comparison. For them the stories of Prometheus, of Bellerophon,

Ariadne, or Galatea, need no exposition. A Keats or a Tennyson might venture upon such themes, and not perhaps without honour; but no powers short of theirs are likely to come off otherwise than ingloriously in an attempt to transfer them to English measures, and to render them attractive to purely English ears. Probably the best proof that the task is hopeless lies in the fact, that none of our great poets have attempted it. The interest is too remote, and of a character too complex, to engage the sympathies of the mass of mankind, however skilfully handled. The highest poetic power will not wander so far afoot for its topics; for, after all, the only poetry which can ever secure a permanent hold upon the world is that which springs out of the spirit of the writer's own time, and throbs with the heart-beats of his own generation, and does not consist in attempts to vitalize the beings of an extinct mythology, or the experiences of a state of society which even the widest scholarship can scarcely realize.

For Greek lays and legends, therefore, we would much rather trust to old Greek books, and the critical exposition of Professor Blackie, than to his metrical narratives. These are too hard in their outlines, too cold in their colouring, too unsuggestive to the fancy—in a word, too prosaic. By the initiated they will be rejected, and the uninitiated had better trust to the prose of Lemprière or Smith, than to the verses of Professor Blackie, for their knowledge of such matters. Let the Professor try them upon his students, and he will find the truth of what we say. But no; there is mischief in the counsel, and we recall it. The results might be unpleasant for both parties.

In the miscellaneous poems, Professor Blackie appears to much greater advantage. Here the man, with his warm feelings and vigorous intellect, speaks out in genuine tones, and often with great energy. What is wanting in fancifulness of conception or finish of execution is compensated by earnestness, simplicity, and the presence everywhere of a generous nature and a thoughtful brain. All, too, is clear and straightforward; and if we do not like a poem, we, at all events, neither lose time in puzzling out its meaning, nor temper in finding that it has none. Some of the poems are on subjects more fit to be discussed in prose than to be clothed in the trappings of verse. This, however, will not be an objection with many readers; and, in any case, whatever Professor Blackie has to say is worth hearing, and comes fresh from the mint of his own mind. We could wish he had omitted a few of the poems, where he lends the sanction of his support to extreme opinions, expressed with anything but good taste, as, for example, the *Lines Written at Magus Muir*. If Professor Blackie, upon certain views of the history of the period, approves the conduct of the ruffians who murdered Archbishop Sharp, so observant a student of mankind surely knows that there are many topics, and this is one of the number, on which it is fitting to abstain from the expression of very confident opinions. Was it worth his while, on such an occasion, and at this time of day, to propound such an aphorism as this?—

"Lament who will
The mitre trampled low;
Not all are murderers who kill,
The cause commands the blow."

We prefer the companionship of the poet

greatly where there are no politics to excite or prejudices to irritate, as in the—

"HIGHLAND SOLITUDE."

"In the lone glen the silver lake doth sleep;
Sleeps the white cloud upon the sheer black hill
All moorland sounds a solemn silence keep;
I only hear the tiny trickling rill
I only hear the day, athwart the dim grey pall,
That veils the red moss. A dusky fowl may fly;
But, on this bleak brown moor, if thou shalt call
For men, a spirit will sooner make reply.
Come hither, thou whose agile mind doth flit
From talk to talk, and tempt the pensive mood.
Converse with men makes sharp the glittering wit,
But God to man doth speak in solitude.
Come, sit thee down upon this old grey stone;
Men learn to think, and feel, and pray alone."

Or, again, where he is describing a calm day at—

"LOCK HEICHT."

"The lake is smooth, the air is soft and still;
The water shines with a broad lambent gleam;
And the white cloud sleeps on the hoary hill,
With the mild glory of a sainted dream.
From the steep crag the distant bleatings come
Of sheep far-straggling o'er the turfy way,
And the harsh torrent, softened to a hum,
Gives murmurous music from the rocky race.
If here on earth a heaven may be, thou hast
Heaven here to-day; now give thy soul repose.
To-morrow, down this glen the ruffian blast
May sweep, while high the enshafed billow throws
Its surly might, and smites the sounding shore,
And the swollen rills rush down with thunderous roar!"

Still better is the sonnet upon Rauch's noble statue of Albert Durer at Nuremberg, to which we can give no higher praise than to say it is worthy of the theme:—

"Solid and square doth master Albert stand,
An air of hardly well-proved thought he wears,
As one that never flinched; and in his hand
The cunning tools of his high art he bears.
From thy grave face severe instructions come,
The peace that's born of well-fought fights is thine;
Before thy look frivolity is dumb,
And each true workman feels his craft divine.
First-born of Jove, immortal Toil! by thee
This city rose, by thee, so quaintly fair,
It stands, with well-hewn stone in each degree,
Turret, and spire, and carved gable rare.
Toil shaped the world; and on Earth's fruitful sod
Man works, a fellow-labourer with God."

The sonnet suits well for the vigorous thinking of a poet like Professor Blackie, and the volume contains many that are excellent. The following on Berlin is pithy and seasonable:—

"Statues on statues piled, and in the hand
Of each memorial man a soldier's sword!
Fit emblem of a tame and subject land,
Mustered and marked by a drill-sergeant-lord,
And these long lines of formal streets, that go
In rank and file, by a great captain's skill
Were marched into this cold and stately show,
Where public order pales the private will.
Order is strong; strong law the stars commands;
But birds by wings, and thought by freedom lives;
The crystallised stone compact and four-square stands,
But man by surging self-born impulse strives.
Much have ye done, lords of exact Berlin,
But one thing fails—the soul to your machine!"

This book presents to us the mind of its author in many moods, both grave and gay. We confess we like him best in the former. He wants playfulness of fancy and lightness of touch to handle a joyous or a trivial theme very successfully; and that atmosphere of humour, without which pleasantry becomes a burden, is missing where it is most wanted. The Song of Metrodorus is the most agreeable of the lighter pieces; but though there is a sparkle in the singer's eye, its glitter is somewhat cold; and, carry it jauntily as he will, we cannot help dwelling upon the wrinkles on his brow, and thinking of the cares that have ploughed the deep lines about his mouth. More to our mind are the following lines:—

"TO A CAGED EAGLE."

"Bird of the far-commanding eye
And wide-spread wing, who wilt not sigh
These cooped and chained to see?
To me my life's my liberty—
Should it be else to thee?
Ah, no! thy now sunk, sullen eye
Gives silent, eloquent reply,

"He killed who caged me."
The pleasure of some lady light,
Or peeping microscopic sight,
Is harshest hell to thee.

"Him I denounce who did prepare
Thy bonds: what title he may bear
Ireck not; he did sin.
If from his stock more than thy share
Thy noble deed did win,
He had the right, by force or snare,
Where thou wert found, to fell thee there;
But so to bar thee in,
To rob the wingful of his wing,
To chain thee here, the mountain king,
I say, it was a sin!"

"A monkey in a cage may spring,
A sparrow hop, a linnet sing,
But can an eagle fly?
O, were more space, with his proud wing
He would disdain to try.
Think'st thou that God made such a thing
For scientific torturing,
Or food of idle eye?
Charren bliss to look upon
The caged skeleton
Of fallen majesty!"

"Trust thou the instinct of thy heart;
Thy wit sees but the smallest part,
When deepest it may pry.
Let knowledge be thy daily mart,
Keep aye an open eye;
But still with holy shrinking start
From the strange wisdom of an art
That teaches life to die.
For this nor reason ask nor give,
ALL LIVING THINGS HAVE RIGHT TO LIVE,
ALL FLYING THINGS TO FLY."

It is in poems of this reflective and didactic character that Professor Blackie's strength lies, and of these there are many in this volume not inferior to the above. In description, too, he often dashes off a landscape with great truth of outline and breadth of effect. But we have exhausted our space, and must refer such of our readers as may be interested by the specimens we have quoted to the volume itself, with the assurance that it will bring them into communion with a mind of no ordinary vigour, which, if not always graceful and musical in its utterance, deals neither in commonplace nor spurious sentiment, in mysticism nor bombast, but which thinks freely, and expresses itself in the main with manly directness and simplicity.

Letters of James Boswell, addressed to the Rev. W. J. Temple. Now first published from the Original MSS. With an Introduction and Notes. Bentley.

[Second Notice.]

In the midst of the imbrogio of intrigues and projects, by which we left our hero surrounded at the close of our last notice, we have a touch of character very striking in its way. Boswell's self-consolations never failed him, and his vanity was always at hand to help him out of a difficulty. Thus, he converts his restless gallantries into mere romance, and confidently persuades himself that bye and bye he will become a pattern of virtue:—

"My life is one of the most romantic that I believe either you or I really know of; and yet I am a very sensible, good sort of man. What is the meaning of this, Temple? You may depend upon it that very soon my follies will be at an end, and I shall turn out an admirable member of society."

The lady whom he calls the "Princess" now becomes the principal person in the comedy, and plays her part to perfection. She penetrates Boswell's weaknesses at a glance, and treats him all throughout with a stately, yet encouraging reserve, which is calculated, as, doubtless, it is intended, to perplex and fascinate him. He is quite enchanted with her when she comes to visit the old family house, of whose traditions poor, vain Boszy was so proud:—

"I went and visited her, and she was so good as to prevail with her mother to come to Auchinleck, where they stayed four days, and in our romantic groves I adored her like a divinity. I have already given you her character. My father is very desirous I should marry her—all my relations, all my neighbours, approve of it. She looked quite at home in the house of Auchinleck. Her picture would be an ornament to the gallery. Her children would be all Boswells and Temples, and as fine women as these are excellent men."

Even this grand beauty, whose estates lie close to his own, and with whom an alliance is, on all accounts, so desirable an object, does not wean him from his old courses. While she is on a visit at Auchinleck he receives a letter from a certain "Signora at Siena," with whom he maintains a correspondence. "I must tell you," he writes to Temple, "my Italian angel is constant; I had a letter from her but a few days ago, which made me cry."

The Princess, who is a Miss Blair, if she did not intoxicate Boswell's imagination, was sometimes the cause of intoxicating him in a less poetical way. In one of his letters he circumstantially describes his getting "quite intoxicated on Tuesday last, drinking Miss Blair's health," and then goes on, says the editor, who suppresses the passage, to detail the "folly he committed while in this condition." We are sorry to say that, upon his own showing, this was not an uncommon case with Boswell; but the state of society in Edinburgh in those days is fairly chargeable with some share of the responsibility.

Determined to prosecute his suit with Miss Blair, Boswell engages his friend Temple to act as his ambassador. "You must resolve to visit my goddess," he writes; "you are a stranger, and may do a romantic thing." The itinerary and orders he furnishes him with recall a well-known incident in the life of Petrarch, where the ambassador receives special instructions to watch the expression of the potentate to whom he is accredited. After laying down his route for the first two days, Boswell tells him what he is to do when he obtains audience of the lady. We have no means of ascertaining whether the italics are in the original, or were introduced by the editor—a point which should have been made clear:—

"Wednesday.—Breakfast at eight; set out at nine; Thomas will bring you to Adamtown a little after eleven. Send up your name; if possible, put up your horses there, they can have cut grass, if not, Thomas will take them to Mountain, a place a mile off, and come back and wait at dinner. Give Miss Blair my letter. Salute her and her mother; ask to walk. See the place fully; think what improvements should be made. Talk of my mare, the purse, the chocolate. Tell you are my very old and intimate friend. Praise me for my good qualities,—you know them; but talk also how odd, how inconstant, how impetuous, how much accustomed to women of intrigue. Ask gravely, Pray, don't you imagine there is something of madness in that family? Talk of my various travels,—German princes,—Voltaire and Rousseau. Talk of my father; my strong desire to have my own house. Observe her well. See, how amiable! Judge if she would be happy with your friend. Think of me as the great man at Adamtown,—quite classical too! Study the mother. Remember well what passes. Stay tea. At six, order horses and go to New Mills, two miles from Loudoun; but if they press you to stay all night, do it. Be a man of as much ease as possible. Consider what a romantic expedition you are on; take notes; perhaps you now fix me for life."

It might be supposed, from the systematic

manner in which Boswell set about this business, that his thoughts were entirely engaged in it, and that he had cast off all other ties of this nature. But he takes occasion to remind Temple that he had yet "Mrs. ——— to take care of," for it seems that, although they were separated, he had not wholly relinquished his interest in her; and while he is talking of "fixing his alliance, probably next month," with one lady, he informs his correspondent that the other drinks tea with him once or twice a week:—

"You may say what you please, but she is a good girl; she is a contented, cheerful temper, and is perfectly generous; she has not had a single guinea from me since you were here, nor has she given me the least hint as if she wanted money. I am indeed fond of her; but some tender feelings must be forgotten. She comes and drinks tea with me once or twice a week."

The interplay between Boswell and Miss Blair shows much eccentricity and foolish humour on the one side, and a great deal of quiet northern shrewdness on the other. They have a sort of quarrel, but the suitor can obtain no satisfaction from the lady; she is always superior to him in her calmness and reticence, and possesses him like an enigma. After an absence of nearly three weeks he visits her at her own house at Adamtown:—

"I have been here one night; she insisted on my staying another. I am dressed in green and gold. I have my chaise, in which I sit alone like Mr. Gray, and Thomas rides by me in a claret-coloured suit with a silver-laced hat. But the Princess and I have not yet made up our quarrel; she talks lightly of it. I am resolved to have a serious conversation with her to-morrow morning."

This was written on the 5th of November, 1767. On the 8th he resolves to give her up, and to look for "an Englishwoman who will be sensible of my merit, and will strive to please my singular humour." Her superiority of temperament had fairly beaten him, and attributing it all to Scotch coldness, he determines to cross the Tweed for a more congenial wife. But on the very next day he writes: "Upon my soul, the madness, of which I have a strong degree in my composition, is at present so heightened by love, that I am absolutely deprived of judgment." And he adds, "I love her, Temple, with my whole heart; I am entirely in her power." He meets her at supper, and she appears "distant and reserved;"—of course, for that was the secret of her power over him. Next evening he attends her party to the theatre; the play is *Othello*. "I sat close behind the Princess," he writes, "and at the most affecting scenes I pressed my hand upon her waist; she was in tears, and rather leaned to me." This excellent bit of true comedy from the life comes to an appropriate finish in an exquisite morsel of dialogue; which is as good as anything of its kind in the *repertoire* of the modern French theatre. Boswell is here fooled to the top of his bent by a woman who penetrates every shift and turn of his moods and humours, and who thoroughly understands the practical value of *Mrs. Peachum's* maxim:—

"By keeping men off, you keep them on."

In this scene, which we regret is too long for our space, Boswell vainly endeavours to extract a pledge, or confession, from the lady; and after many feints and artifices, he gets nothing for his pains but a tantalizing promise, that, should she ever "happen to love him," she will own it to him; and that should

she "happen to love another," she will "tell him immediately," and so "help him to make himself easy;" but that at present all she can say is, that she wishes she liked him as well as she likes Auchinleck! We need not add that this wooing came to nothing. It is clear that Boswell did not see the position in which it left him; for, although nothing can be more plain in the way of rejection than the language of the lady, he declares at the end of the interview that he "adores her more than ever. A day or two afterwards he visits her again, and again on the following forenoon, when he takes tea with her, his admiration and his confusion of ideas as to what she means, and what he ought to do, thickening upon him like a Scotch mist. He begs of Temple to assist him with his advice. "Am I not bound in honour," he asks, "to suffer some time, and watch her heart? How long must I suffer? How must I do? When she comes back, shall I affect any indifference to try her? or, shall I rather endeavour to inspire her with my flame?"

What were Temple's responses to these inquiries must remain as profound a secret as the reason why Dr. Johnson used to sleep without a night-cap; for there occurs at this interesting point a break in the correspondence, and when it is resumed, we find Miss Blair on the point of marriage with a member of parliament of good estate, a man of fashion and expense. The scene in which Boswell, accompanied by a rival, who has also been cashiered, visits the tormenting angel, the subsequent adjournment of the rivals to a tavern, where they swear eternal fidelity to each other in their common distress, sitting up to cement their vows over deep potations of claret till two o'clock in the morning, and the final dismissal of both when they formally demand a categorical answer from the lady, are amongst the most capital bits in the correspondence of this period. For the moment, Boswell is stunned. "This is really hard," he writes to Temple; "I am thrown upon the wide world again; I don't know what will become of me." But he recovers with a most instructive celerity, for in the very same letter he begins to find out that the Princess is not altogether the divinity he had all along supposed her to be. "Now that all is over," he writes, "I see many faults in her which I did not see before." The progress to a new *liaison* is rapid. A few days afterwards he falls back upon his happy vanity, declaring that his mind is "twice as enlarged as it had been for some months," and that nobody could say "how fine a woman I may marry, perhaps a Howard, or some other of the noblest in the kingdom." In a month we find him renewing his intercourse with his "charming Dutch woman," Zelide; and writing to his friend, "upon my soul, Temple, I must have her." A fortnight afterwards a Miss Dick, who possesses every attraction except a "good fortune," throws her shadow between Zelide and Boswell; and she is in turn displaced by *la belle Irlandaise*, the "finest creature that ever was formed," just sixteen, her father a counsellor-at-law, with an estate of 1000*l.* a year, and 10,000*l.* in cash. "Here," exclaims the enraptured butterfly, who, if he is to be believed, is now for the first time really in love,—"here every flower is united, and not a thorn to be found." Following up the conflict of passions which must have torn the pulses of this mutable lover, including amongst them the still "dear little woman,"

who had been ill-used by her husband, and who, although she has three children, is "like a girl of eighteen, and has the finest black hair," we come suddenly upon an event which puts an end to the flutter, and disposes for ever of Boswell's agitated bachelorship.

In 1769 he sought relief from the perturbations of a life of incessant emotion by marrying Miss Margaret Montgomerie; and that he found in this union the consolation he looked for, may be inferred from what he afterwards published exultingly about her, that he loved her "after fifteen years as on the day when she gave him her hand." The lady appears to have been a woman of good sense and shrewd Scotch wit. Boswell kept a journal, which he called "Uxoriana," of the "good things" she used to say, the most memorable of which is her remark about her husband's devotion to Johnson, that she had often seen a bear led by a man, but never before a man led by a bear. Whether Johnson heard this "good thing" has not transpired; but, although Mrs. Boswell treated him with studious courtesy and hospitality, it is evident he did not like her.

We have dwelt upon Boswell's personal history up to this culminating point, not only because it is the most curious, but because it occupies, in relation to himself, the most considerable portion of the whole. After his marriage, we enter upon the literary part of his life. In 1772, after some differences with his father as to the propriety of the step, Boswell left Edinburgh, and took up his residence in London. In the interval his correspondence with Johnson had slackened; but now he resumed his former activity, and freed from the distracting delights of love, he rushes about amongst the celebrities, receives visits from all manner of great people, notes the "big man" (as Goldsmith call him,) to his face, and becomes an admitted member of that famous club, which stands out as conspicuously in our literary history as the social gatherings at the Mermaid and the Devil, or the faint reflections of them at Will's and Button's. A few passages culled from this portion of the correspondence will sufficiently indicate its general character; but the reader who desires a closer insight into the Boswell age must consult the work itself.

The secret history, if we may so call it, of the character of Gray, written by Temple, and afterwards published by Mason and Johnson, is here pleasantly related by Boswell to the author himself. It seems that the character of Gray was originally written by Temple in a private letter to Boswell, who, greatly admiring it, copied it out, and printed it in the 'London Magazine,' of which he was a proprietor. Mason, not knowing who wrote it, quoted it in his *Life of Gray*; and Dr. Johnson subsequently adopted it, with a niggardly approval, in his memoir of the poet. Boswell, alluding to Mason's quotation of the character, reminds his correspondent of the time when they used to sit up at Cambridge together reading Gray "with a noble enthusiasm;" how should we have been then elated, he adds, "to know that a character drawn by you should be placed, by the hands of Mason, upon the top of Gray's pyramid as a suitable apex!"

The following is perfect. Dr. Johnson discourages Boswell's publication on the Hebrides. Mark the reason assigned:—

"I have not written out another line of my remarks on the Hebrides. I found it impossible to do it in London. Besides, Dr. Johnson does not

seem very desirous that I should publish any supplement. *Between ourselves, he is not apt to encourage one to share reputation with himself.*"

We find the italics in the book; but whether they are Boswell's or the editor's we know not. Either way, the simplicity of Boswell's egotism is supreme.

There are several passing notices of Hume, who was at one period laboriously lionized by Boswell. The date of the following scraps is 1775, when we were engaged in the war with America:—

"The word fruit makes me recollect that Hume said Burke's speech on Reconciliation with the Colonies, which I lent to him, had a great deal of flower, a great deal of leaf, and a little fruit.

"He said it was all over in America: we could not subdue the colonists, and another gun should not be fired, were it not for decency's sake; he meant, in order to keep up an appearance of power."

The next is characteristic of all parties concerned, and, as usual, shows Boswell betraying his own vanity most unconsciously:—

"Mr. Hume and Lord Kames joined in attacking Dr. Johnson to an absurd pitch. Mr. Hume said he would give me half-a-crown for every page of his Dictionary in which he could not find an absurdity, if I would give him half-a-crown for every page in which he did not find one: he talked so insolently, really, that I calmly determined to be at him; so I repeated, by way of telling that Dr. Johnson could be touched, the admirable passage in your letter, how the Ministry had set him to write in a way that they 'could not ask even their infidel pensioner Hume to write.' Upon honour, I did not give the least hint from whom I had the letter. When Hume asked if it was from an American, I said, No, it was from an English gentleman. 'Would a gentleman write so?' said he. In short, Davy was finely punished for his treatment of my revered friend; and he deserved it richly, both for his petulance to so great a character and for his talking so before me (!)"

Certainly, no man ever wore his thoughts so openly on his sleeve as Boswell. He seems to be utterly unaware in this communication of the wound he inflicts on the *amour propre* of his correspondent, by retailing Hume's sneer at Temple's letter. It is a companion trait to the "talking so before me!"

That Boswell, with all his weaknesses and shallownesses, proceeded upon a regular plan in his 'Life of Johnson,' and that he was conscious of its peculiar advantages, is evident from the following passage:—

"Mason's 'Life of Gray' is excellent, because it is interspersed with letters which show us the man. His 'Life of Whitehead' is not a life at all, for there is neither a letter nor a saying from first to last. I am absolutely certain that my mode of biography, which gives not only a history of Johnson's visible progress through the world, and of his publications, but a view of his mind in his letters and conversations, is the most perfect that can be conceived, and will be more of a life than any work that has ever yet appeared."

Ample confidence in his own labours was to be expected from him; but it is nevertheless interesting, as he advances with his work, to obtain occasional glimpses of his progress:—

"I am now very near my rough draft of Johnson's Life. On Saturday I finished the Introduction and Dedication to Sir Joshua, both of which had appeared very difficult to be accomplished. I am confident they are well done. Whenever I have completed the rough draught, by which I mean the work without nice correction, Malone and I are to prepare one half perfectly, and then it goes to press, where I hope to have it early in February, so as to be out by the end of

May. I do not believe that Malone's Shakespeare will be much before me."

We have some curious illustrations, notwithstanding his self-reliance, of the assiduity with which he sought help from others, especially from Temple. Writing to him upon other matters, he adds the following curious postscript:—

"P.S.—Pray, by return of post help me with a word. In censuring Mr. J. Hawkins's book I say, 'There is throughout the whole of it a dark, uncharitable cast, which puts the most unfavourable construction on my illustrious friend's conduct.' Malone maintains cast will not do; he will have 'malignancy.' Is that not too strong? how would 'disposition' do?"

"I have the pleasure to tell you that a part of my *magnum opus* is now ready for the press, and that I shall probably begin to print next week. By all means call Lowther my patron. May he be so more and more!"

"Hawkins is no doubt very malevolent. Observe how he talks of me as quite unknown."

An anecdote, explanatory of the closing allusion, will be found in 'Johnsoniana,' amongst the memorabilia communicated by Miss Hawkins. The editor quotes this illustrative anecdote, and refers, also, to Peter Pindar's burlesque eclogues, "Bozzy and Piozzi," in which another rival biographer is brought upon the *tapis*.

In a letter written about the same time Boswell returns to a topic dimly alluded to in some of his former letters—his desire to obtain distinction in political life, for which he seems to have considered himself specially qualified by his social talents. Dundas had promised him his interest, and jilted him. That Dundas never meant anything serious, and was anxious all along to get rid of Boswell's importunities, is palpable enough from the following astonishing passage, in which Boswell lays bare the besetting foible of his nature, and the contempt in which it was held by the minister, with incredible candour:—

"Dundas, though he pledged himself (as the modern phrase is) to assist me in advancing in promotion, and though he last year assured me, upon his honour, that my letter concerning the Scotch Judges had made no difference; yet, except when I in a manner compelled him to dine with me last winter, has entirely avoided me, and I strongly suspect has given Pitt a prejudice against me. The excellent Langton says it is disgraceful; it is utter folly in Pitt not to reward and attach to his Administration a man of my popular and pleasant talents, whose merit he has acknowledged in a letter under his own hand. He did not answer several letters, which I wrote at intervals, requesting to wait upon him; I lately wrote to him that such behaviour to me was certainly not generous. 'I think it is not just, and (forgive the freedom) I doubt if it be wise. If I do not hear from you in ten days, I shall conclude that you are resolved to have no farther communication with me; for I assure you, Sir, I am extremely unwilling to give you, or indeed myself, unnecessary trouble.' About two months have elapsed, and he has made no sign."

After an interval of disappointments, domestic troubles, and broken health, Boswell sets to work again upon his *magnum opus*. Malone revises his labours, of the nature of which we have this vivid picture:—

"You cannot imagine what labour, what perplexity, what vexation I have endured in arranging a prodigious multiplicity of materials, in supplying omissions, in searching for papers, buried in different masses, and all this besides the exertion of composing and polishing; many a time have I thought of giving it up. However, though I shall be uneasily sensible of its many deficiencies, it will certainly be to the world a very valuable and peculiar

volume of biography, full of literary and characteristical anecdotes (which word, by the way, Johnson always condemned, as used in the sense that the French, and we from them, use it, as signifying particulars), told with authenticity, and in a lively manner."

Such is his own very just estimate of his book—which is unquestionably both authentic and lively, and for which its indefatigable author, in spite of his tendency to exaggerate his own merits, claims no more credit than it richly deserves.

The editor of these letters has discharged his task with diligence, if not always with judgment. He has set the correspondence in a mass of details that almost supply the place of a biography, and he has certainly left few points unexplored, upon which readers in general can be supposed to require information. But he has occasionally overloaded his pages with useless matter, and upon the whole has shown little generosity to his hero. The introduction is in great part superfluous, and abounds in platitudes and repetitions; and the flavour of the correspondence is spoiled at the very commencement by too much discussion over small points of Boswell's character, there being everywhere a strong tendency to exaggerate his vices and follies, without trimming the balance by giving him credit for the sense and kindness of heart which he frequently displayed in a very remarkable way. Some obvious blunders have been committed either by editor or printer, which should be corrected in a future edition. Thus, we have such phrases as "characteristic traits of character;" "narrative" is substituted for narrator; the Philobiblon Society is called the Philobiblion; and Boswell's poem of 'The Cub,' named correctly in one place, is misprinted in another, 'The Club at Newmarket.'

Since the appearance of our former notice of this volume, in which we expressed our dissatisfaction at the account given in the preface of the discovery of the correspondence a letter, purporting to contain a full explanation of the circumstances, has been published by Mr. Edmund Hornby. From this letter it now appears that the "clergyman" who lighted upon the fragments at the shop of Madame Noel was no "clergyman" after all, but a Major Stone, formerly of the East India Company's service, the error having originated with the printer, who mistook the word "gentleman" in the manuscript of the preface for the word "clergyman," a mistake which shows that the compositor who committed it must have been either much more careless or stupid than the members of his craft in general. Major Stone obtained the letters "several years ago," and they lay, without further inquiry, in his hands till his death, when they came into the possession of his nephew, Mr. Augustus Boyse, of the Inner Temple, from whom Mr. Edmund Hornby procured them. Mr. Hornby intended to publish them, and was preparing them for that purpose, when he was ordered, on official duty, to Constantinople. In his absence the editorial labour was confided to a friend, who still preserves his *incognito*. Such is the explanation given by Mr. Hornby. Whether it contributes to strengthen the evidence of authenticity the reader must judge for himself. The letters, of the genuineness of which we have no doubt, may be inspected at the publisher's.

The History and Life of the Reverend Doctor John Tauler, of Strasbourg; with Twenty-five of his Sermons. (Temp. 1340.) Translated from the German, with Additional Notices of Tauler's Life and Times, by Susanna Winkworth; and a Preface by Rev. C. Kingsley. Smith, Elder, and Co.

It is generally acknowledged that our parochial clergy have lost the art of preaching; and various are the remedies suggested for the dulness of sermons. Some advise our preachers to take up Tillotson, and, omitting his subtle divisions, to frame out of his discourses moral essays in faultless English. They who adopt this plan generally find themselves preaching to empty pews. Others would have our preachers give their audiences elaborate pictures of the characters of the Old Testament worthies, and show that Abraham and David were for all the world like good respectable English bankers or squires of the present day. A little, or, indeed, a great deal, of abuse of Popery has a good effect in filling a church; but this will not last long. We recollect hearing a country clergyman express his thankfulness that the "Puseyites" had come into his neighbourhood, as the confutation of their errors supplied him with a subject for a sermon at the cathedral. But if we look at the really popular preachers of the present day, or of former times, we shall see that there is one quality common to them all. They all inculcate some definite principle. Whether it be Mr. Spurgeon or St. Augustine, Dr. Hook or Dr. John Tauler, there is always some obvious point to be proved and enforced, not a mere general exhortation to the audience to be good people and mind their business.

As for ourselves, we always feel it as a sort of insult to our understanding when a preacher preaches at us a moral essay on the beauty of virtue. We have already heard or read it a hundred times. Besides, as a moral teacher, he speaks entirely on his own authority; and we are quite as good judges of morality as the gentleman who lives at the parsonage. But let him deliver a plain and devotional exposition of the Sermon on the Mount, of the parables or miracles, or of one of the mysteries, or even explain one of St. Paul's deepest theological arguments, and he speaks with the sanction of a higher authority, and commands our attention and respect.

There is one point, however, which is of great importance. One of the Greeks has said that an orator must be a good man, for that the opinion of the audience that he is sincere in what he says is the most important element of his success. If this be true with respect to a political orator, it is doubly so with respect to a preacher. It is in vain for a clergyman who lives in a fine house, and drives a handsome carriage, however eloquent he may be, to preach up unworldliness. The sermon and the life don't match. On the other hand, the simplest words of a man of ardent charity and austere life will carry conviction to the minds of his hearers. Bourdaloue's rhetorical powers were great, but we suspect that his scanty cloak and his daily attendance at the sick-beds of the poor were what pointed his exhortations. And when we read the sermons of Dr. John Tauler, we wonder at the influence they exercised over the minds of his hearers, until we recollect that he had sold all that he had, and obtained the few necessities of life from the charity of his hearers.

His life and sermons are well worth reading, if it were only as an historical study. Born in the year 1290, he early adopted the clerical profession, and became a Dominican friar; his sister also was a nun of the same order. It is perhaps needless to remind our readers that the friars, that is, the Dominicans and Franciscans, were founded to supply the lack of learning and active zeal in the parochial clergy and monks, and that the great strength of the Dominicans lay in their preaching, whence they were called the *Fratres Predicatores*, or "Friars Preachers." Tauler then cultivated this talent, and soon became distinguished for his oratorical powers.

One day a certain layman, named Nicolas, was present at one of his sermons, and after it was over sought an interview with him. The layman began by telling him that he was unconverted, and a Pharisee; and on Tauler's expressing some little resentment and surprise, proceeded to point out to him the pride and selfishness which still lurked in his heart. Tauler acknowledged the truth of the portrait, and begged for advice. Nicolas told him he must change his mode of life, give up everything which might flatter his vanity, leave off preaching and much speaking, and submit with humility to every sort of humiliation. Tauler agreed, and after suffering for upwards of two years many an inward conflict and much outward contumely, found himself endowed with a supernatural strength. He now resumed his sermons, and soon regained all his former popularity and influence, but his success did not now endanger his humility. He died in frightful agonies, inasmuch that his Dominican brethren were scandalized, and supposed him one of the reprobate. But he appeared to his friend Nicolas, and told him that the sufferings he had undergone had been his purgatory, and that after two days of detention in Paradise he had been admitted to the Beatific Vision. He was buried in the church of his order at Strasbourg.

This strange history has been translated by Miss Winkworth, from the original document written by Nicolas. The plain truth of the story is, that Tauler was induced by Nicolas to join a society of mystics, who were called "The friends of God." Many of these people fell into pantheism, an error which has always flourished in Germany, and were burned by the secular power as heretics. But Tauler, though often taking the side of the Emperor Louis of Bavaria, in the contest which was then raging between him and the Pope, appears never to have allowed his mysticism to subvert his attachment to the objective faith of the Church. Every heresy is indeed but an exaggeration of some one truth at the expense of others; and Tauler's doctrine does not seem to destroy the proportion of faith. His sermons are most interesting. They breathe a spirit of pure love to God and man. But we do not advise any of our clerical readers to imitate them, under the penalty of putting new wine into old bottles.

Besides translating into excellent old English the mystical life, of which we have given a sketch, Miss Winkworth has prefixed to the sermons a very good and discriminating essay on the state of religious opinion in the fourteenth century. Mr. Kingsley has also contributed a preface in his dashing style. We cannot help thinking, however, that his opinion would have more weight if he were not infallible. A clever novel or two is not sufficient to justify a man

in assuming that he "can understand all mysteries and all knowledge," without the help of study.

Miss Winkworth states in her preface that she translated the sermons with a view to reading them aloud at family prayers. For this purpose they are well adapted. The book is beautifully printed in large type on thick paper, with red edges, and quaint head-pieces at the beginning of the chapters. But the naked figures of angels are, we think, anachronisms. In the early woodcuts they are almost invariably clothed.

Sir Joshua Reynolds, and his Works: Gleamings from his Diary, Unpublished MSS., and from other Sources. By William Cotton, M.A. Edited by John Burnet. Longman and Co.

To string together a collection of gossip, old and new, for an evening's amusement by a country fireside, is one thing; and to furnish an important contribution to the art-literature of the nation, is another. It cannot be safely affirmed that Mr. Cotton has accomplished the latter feat. Some new facts, and some corrections of old statements respecting the life of Sir Joshua Reynolds will be indeed brought forward; but many of his collections bear very remotely upon the life he has undertaken to illustrate. Few persons beyond the hundred of Plympton will be interested to know that the birthplace of Sir Joshua is remarkable for a castle of circular form, built upon a lofty conical mound—a shape almost peculiar to Cornwall and Devonshire; that this castle surrendered to King Stephen, and was for a short time the head-quarters of King Charles I. It did not particularly affect the fortunes of the great artist that the grammar school of the town, where he was educated, was founded by Sergeant Maynard, in 1658, as trustee for Elize Hele, Esq., of Cornwall. And though it is useful to be informed of a mistake into which most of the biographers, from Northcote downwards, have fallen, in asserting that the Rev. Samuel Reynolds, Sir Joshua's father, was the rector or incumbent of Plympton, whereas he was only master of the school in that town, the emendation must be acknowledged to be a trivial one. Advancing, however, a little further, every one, we think, will be pleased with the vignette of the cloister or colonnade where young Reynolds put into practice the rules of the "Jesuits' Perspective," his first initiation to the elements of the art he afterwards so signally adorned. Shortly after, the author gives us a *fac-simile* of an early perspective sketch of a window, drawn by the boy on the back of a Latin exercise, 'De labore,' with the note in his father's handwriting, "*This is drawn by Joshua in school, out of pure idleness.*" Our acknowledgments are due to Mr. Cotton for rescuing these interesting traits from oblivion, or rather for letting us know the exact particulars about them, for, in fact, both anecdotes have been told before, only less circumstantially. Next we have the following account of a more serious attempt:—

"Reynolds' first portrait was painted when he could not have been more than twelve years old. It is not remarkable as indicating any striking proofs of genius, but rather interesting as a curiosity, if it really was the work of Reynolds,

'ere yet his age
Had measured twice six years.'

"We allude to a portrait of the Rev. Thomas Smart, who was Vicar of Maker, near Mount

Edgcombe, and died in March, 1736. This picture was painted, it is said, in 1735, and the tradition in Mr. Smart's family is, that it was coloured in a boat house at Cremyll beach under Mount Edgcombe, on canvass which was part of a boat sail, and with the common paint used in shipwrights' painting sheds. The appearance of the canvass and paint seems to corroborate this, both being of the coarsest description. Mr. Smart was tutor in the family of Richard Edgcombe, Esq., who afterwards became the first Lord Edgcombe,—the 'Dick Edgcombe' mentioned in Walpole's Correspondence, and young Reynolds seems to have been passing the holidays at Mount Edgcombe with one of his sons. The portrait is said to have been painted from a drawing 'taken in church on the artist's thumb nail.'

This portrait has been engraved, and it is stated to be more finished and better executed than might be expected from the materials employed.

The above instances are fair examples of the quality of the new materials brought together by Mr. Cotton. He candidly informs the reader how his book has grown to be what it is. He describes it as a volume of "gleanings;" originally collected as illustrations of the author's copy of the life by Northcote; and he does not pretend that the sources of his gatherings are all new and unpublished. Nor does he venture upon much original criticism. The quotations from the lives by Northcote, Malone, and Cunningham; from Boswell and Hazlitt; from the art-opinions of Richardson, Haydon, Wilkie, and Burnet; from Mrs. Jameson's criticisms, and Sir C. Eastlake on oil-painting—have been both numerous and prolonged. The really novel part of the volume consists of the few local reminiscences we have already referred to, some portions of unpublished letters by Sir Joshua's father; numerous extracts from the painter's private diaries, with *fac-similes* of his writing, particulars respecting the MSS. of his 'Discourses,' and other stray compositions.

The letters relate to an arrangement once contemplated by Mr. Reynolds, of bringing his son up to the business of an apothecary. The first of these is the most interesting of the series:—

"Plympton, March 17th, 1740.

"I was last night with Mr. Craunch—as he was asking me what I designed to do with Joshua, who is now drawing near to seventeen. I told him I was divided between two things, one was making him an apothecary, as to which I should make no account of the qualifications of his master, as not doubting, if it please God I live, but he should be sufficiently instructed another way: besides that, he has spent a great deal of time and pains with that view already, and to that purpose I do intend to make a proposal to Mr. Raport of our town, so that I shall have an opportunity of instructing him on the spot, and if Mr. Raport is not inclined, then to make the proposal to my wife's kinsman, Mr. Baker, of Bideford. The other is, that Joshua has a very great genius for drawing, and lately, on his own head, has begun even painting, so that Mr. Warmel, who is both a painter and a player, having lately seen but his first performances, said if he had his hands full of business, he would rather take Joshua for nothing than another with 50*l*. Mr. Craunch told me, as to this latter, he could put me in a way. Mr. Hudson (who is Mr. Richardson's son-in-law) used to be down at Bideford, and would be so, he believed, within these two months; he persuaded me to propose the matter to you, and that you should propose it to Mr. Hudson, that Joshua might show him some of his performances in drawing, and if the matter was likely to take effect, should take a journey to Bideford himself.

I mentioned this to Joshua, who said he would rather be an Apothecary than an ordinary Painter, but if he could be bound to an eminent master, he should choose the latter. That he had seen a print from Mr. Hudson's painting which he had been very much pleased with. Now here I have given you a naked account of the matter, upon which I must desire your judgment and advice. I must only add that what Joshua has principally employed himself in has been perspective, of which, perhaps, there is not much in face painting; his pictures strike off wonderfully, if they be look'd on with a due regard to the point of sight, and the point of distance. You see how free I make with you. I am, &c.

S. REYNOLDS."

In a postscript to a subsequent letter, the father writes:—

"Joshua has behaved himself mightily well in this affair, and has done his duty so faithfully, that I am the more concerned in his behalf than I should otherwise have been."

This was on the occasion of the son being placed as a pupil with Hudson, who received for him a premium of 120*l*. Afterwards Mr. Reynolds writes as follows of his son:—

"April 20th, 1742.

"Joshua goes on very well, which I must always acquaint you with. Dr. Huxham, who saw Laocoon, a drawing of his, said, that he who drew that would be the first hand in England. Mr. Tucker, a Painter, in Plymouth, who saw that and three or four more, admired them exceedingly, as I had it from Mr. Craunch; yet when he saw some later drawings of Joshua's in his second year he still saw an improvement. I had forgot to tell you that Mr. Hudson had finished the head of the Earl of Orford entirely to his satisfaction, and likewise to his own. Many gentlemen admired it, and have bespoken copies. Sir Robert asked where he lived, who was his master, and wondered he had heard no more of him, and acknowledges no other picture to be his likeness but this."

No additional light is thrown upon the circumstances of Reynolds's disagreement with his master, which has generally been attributed to the jealousy of Hudson. Mr. Cotton, however, brings forward reasons from some of the letters to show that the master and pupil were afterwards probably reconciled.

The diary of Sir Joshua is entered in a series of memoranda books in the possession of Miss Gwatkin, containing a list of all the portraits painted by him from 1755 to 1790, with only a few intermissions. The chief value of these records is to furnish a more complete list of the painter's works, and to bring about an authentication of many doubtful or neglected portraits. Of their importance in this respect we feel no doubt whatever, though it may here be observed that Mr. Cotton reserves till the spring the publication of a catalogue of Sir Joshua's portraits which was originally intended to accompany this work. Mr. Cotton, however, prints here copious extracts from the diaries, illustrating them as he goes along with quotations from contemporary writers, and occasionally with original anecdotes. The following is told of one of the sons of the Rev. Zachary Mudge:—

"It happened that young Mudge was particularly anxious to visit his father on the sixteenth anniversary of his birthday, but being confined to his room in London by illness, this was rendered impossible. Having expressed his extreme disappointment to Sir Joshua Reynolds, the latter replied: 'Never mind, I will send you to your father; and he accordingly so painted his portrait that when the case was opened his father should be agreeably surprised by seeing his son peeping at him from behind a curtain.'

Again, of Sir Joshua's snuff-taking:—

"We learn from an entry in this year's pocket book, that his favourite mixture was Hardham's 37. I have heard my father say that this fashionable snuff owed its celebrity to David Garrick's desire to serve a person of the name of Hardham, who kept a small snuff shop in Fleet Street. That clever and accomplished actor, while enacting the character of a man of fashion on the stage, offered a pinch of his snuff to a fellow comedian, observing that it was the most fashionable mixture of the day, and to be had only at Hardham's, No. 37, Fleet Street. The scheme succeeded beyond Garrick's expectation, and Hardham's 37 was the favourite mixture for many years afterwards."

Mr. Nichols has communicated to the author the following account of the origin of the celebrated "Puck":—

"Alderman Boydell and my grandfather were with Sir Joshua, when painting the death of 'Cardinal Beaufort,' for the Shakspeare Gallery. Boydell was much taken with the portrait of a naked child, and wished it could be brought into the Shakspeare. Sir Joshua said it was painted from a little child he found sitting on his steps in Leicester Fields. My grandfather then said, 'Well, Mr. Alderman, it can very easily come into the Shakspeare, if Sir Joshua will kindly place him upon a mushroom, give him fawns' ears, and make a Puck of him.' Sir Joshua liked the notion, and painted the picture accordingly."

The occasion of the failure in Sir Joshua's eyesight, when, as related by Cunningham, "he laid down his pencil, sat a little while in mute consideration, and never lifted it more," is fixed by the diary to have taken place on Monday, the 13th of July, 1789, when this entry occurs:—

"4, Mrs. Garrick. Prevented by my eye
10*l*, Miss beginning to be ob-
1, Lady Beauchamp, secured."

Yet Lady Beauchamp's name appears among the sitters on two occasions afterwards, and those of Mr. Windham and Mrs. Cox. Mr. Cotton infers that Sir Joshua worked more or less afterwards upon these and other portraits. The author of the 'Testimonials to the Genius of Sir Joshua Reynolds' states his last male portrait to have been that of Charles James Fox. Glimpses are afforded here and there in these diaries of Sir Joshua's visits to Devonshire, of his hunting and shooting expedition at Saltram, along with his occasional scampers to Paris and the Netherlands. Among the original letters there is one to Edmund Burke, written at the commencement of a tour from Brussels, in August, 1781. Little, however, has survived but barren dates and names.

With the exceptions we have thus noted, the bulk of the volume is a compilation from sources familiar to most and accessible to all. Mr. Cotton has done no more than assemble an array of criticisms and a store of anecdote from a number of well-known sources. When this is thoroughly explained, we do not know that even the title of the work is to be considered objectionable, though the expectations of the reader may possibly be too strongly excited by the manner in which a mass of memoranda, some of them new, mixed up with a great deal that is old, has been brought before the public.

The illustrations consist of three portraits on stone, rather characteristic in expression than sharp or clear in execution, and of a number of woodcut vignettes, illustrative of local scenery, and drawn with all the taste for which the pencil of Mr. S. Cook, the water-colour artist, is celebrated.

Wae Yang Jin. Eight Month's Journal kept during Visits to Loochoo, Japan, and Pootoo. By Alfred Laurence Halloran, Master R.N. Longman and Co.

In these days of rapid political movement and restless commercial activity no nation can remain isolated from the rest of the world. The empires of China and Japan have longest withstood the inroads of innovation, but they too begin to yield to the pressure of the times. After the last war with China arrangements were made for the admission of foreigners to the cities of the five ports made free for commerce. At Canton, this part of the treaty has been a dead letter, the authorities giving as excuse the unconquerable prejudices of the people. Emboldened by our patient forbearance under provocation, the behaviour of the celestial officials towards the Fanqui, or foreign devils, has been gradually growing more insolent and intolerable. The last mail from the east has brought the sudden but not surprising announcement of the bombardment of Canton by the British fleet under Admiral Seymour. Now that an open rupture has taken place, it is not likely that matters will be suffered to rest on their former unsatisfactory footing. Commercial access to the country, and political intercourse with its central government, instead of with local officials, will be demanded. There will be opportunity also for rectifying other mistakes of the former treaty, such as having ceded the island of Chusan for the comparatively remote and useless station of Hong Kong. What influence this collision with foreigners may have on the intestine conflict still raging throughout the empire, it is impossible to foresee. Certain it is that China is on the eve of revolutions which will leave its history no longer mysterious and unique in the world's annals. Nor can the still more secluded empire of Japan continue shrouded in mystery. The Americans have taken that case in hand, and will keep the Japanese to the treaty made with Commodore Perry. As the current of public attention is setting toward these remote eastern nations, about which much has yet to be known and written, the notes of a visit, though not of quite recent date, present some points of unusual interest.

The Wae Yang Jin, or foreign travelling man, who gives us this information, is Mr. Halloran, a master in the Royal Navy, who spent eight months in the Chinese seas in the year 1849. Shanghai and Pootoo Island, Ningpo, the port of Jeddo, and the coast of Japan, and the island of Loohoo, are the places chiefly described. Some opportunities occurred of seeing more of the social life of the people than falls to the lot of Europeans not resident in the countries, and the assistance of missionaries and others acquainted with the language was fortunately available. Shanghai is the most important place described by Mr. Halloran, being the principal seaport of the province of Kiangsu, and already the chief emporium of foreign trade in China. As a city, it is inferior to Ningpo, its walls being about three miles in circuit, while those of Ningpo are five:—

"The streets of Shanghai are dirty and confined, and in the hot months, August and September, when the thermometer is usually above 90°, it becomes exceedingly unhealthy. Shanghai is situated in a vast, fertile, alluvial plain, intersected in all directions by small rivers and creeks. The walls have six gates, and there is a promenade along

the top of them; and on three sides they are surrounded with beautiful peach gardens, under almost every tree in which may be seen a coffin. The English have purchased from the Chinese Government the right of building on a space of ground between the city and the Sowchow Creek, and a tolerable sized European town has already sprung up, the houses having a very imposing appearance; but, being built of sunburnt brick by Chinese workmen, they seem inclined to fall down just as fast as they are reared."

Among the usages of the place is one not unworthy of notice in the discussions about the punishment of criminals:—

"On the piers of the bridge over the Sowchow Creek are several stone posts, to which offenders against the Chinese laws are frequently tied by their tails with their hands lashed behind them; a paper is pasted on the post above their heads, on which is written an account of their names, the places to which they belong, and the nature of the crimes they have committed. Many are also exposed here and at other public thoroughfares, decorated with the kangue,—a heavy wooden collar, about six inches thick and three feet square, secured about the neck in such a manner that it is impossible for the culprit to feed or to free himself."

At Ningpo, Mr. Halloran was several times present at theatrical entertainments, which are usually given in the joss-houses, or idol temples:—

"When a mandarin or other person of wealth or consequence wishes to give an entertainment to his friends, besides providing a chowchow, or dinner, (the expense of which is sometimes enormous,) he usually hires one of the most famous bands of itinerant players that happens to be in the neighbourhood, orders some popular play, and for a small fee obtains the use of a joss-house. These joss-houses are generally built with a square open court in the centre; and the principal gate is in the middle of the side nearest the street, with a smaller door sometimes arched on the top at each side. At about two-thirds the breadth of the square, and immediately opposite the principal entrance, is generally a very old iron urn or censor, in which, at particular times, pieces of silvered paper are burned, in honour of some departed sage, or as an offering to Joss."

* * * At the back of the square court there is usually an altar, on which are placed the images of the good and evil Joss, Xin and Quey; the former the representation of a very fat man with a round white face, and the latter exactly like him in feature and form, but jet black. Sometimes also there is an image of Puzza, with her sixteen arms, together with other female deities. Immediately in front of these images are ranged a number of pewter vessels, of a great variety of shapes; and in them are a quantity of ashes, which accumulate from incense sticks that are kept constantly burning, and which as they are gradually consumed are replaced by others. On the two sides of the square are open piazzas, and the upper story of the joss-house is provided with seats for the spectators, like the boxes of an English theatre. Over the principal gateway is the stage, which is without a curtain or scenery of any kind; and it has two doors at the back, which open into a small green-room, through the right-hand one of which the actors always make their appearance, and they constantly retire by the other. I several times ascended the stage during their performances. I also visited their green-room, and examined their stage dresses, some of which have a very splendid appearance. Their false beards and mustachios are very well contrived, and can be put on or taken off the face in an instant. Their plays have usually reference to some traditional story of some one or other of their earliest emperors, and almost always combine the tragic and comic; but they are always accompanied by a most execrable concatenation of discordant sounds, which the celestials call music, produced by a band that occupies the back part of the stage behind the performers."

Of the progress made by Christian mis-

sionaries in China, remarkable accounts have recently been published. There was exaggeration in the first reports of the religious aspect of the wide-spread insurrection, but even in the camps of the rebels the knowledge of the religion of the Bible is spreading, and the books and tracts of the missionaries are rapidly circulating throughout the empire. Where all the population can read, and have education of its kind, the influence of these new doctrines may be more speedily and powerfully felt than in less civilized lands. The decay of the native faith has also left the ground clear for missionary efforts. Recent travellers have recorded many circumstances similar to Mr. Halloran's account of his visit to a joss-house on Pootoo island:—

"The door, if there ever had been one, had long since disappeared, and the solitary idol it contained seemed crumbling to decay, being as much neglected as the broken old roof which covered it; no incense sticks were burning on his altar, and from the damp and miserable condition of the place I should suppose that some years had elapsed since his godship had been honoured with an offering. Outside, and immediately opposite the doorway, was one of those curious and very ancient iron-censers which are found in so many places in China, but its rusty appearance made it evident that it was a very long time since it was last acquainted with either fire or incense. As darkness was fast approaching I had but little time to look round, but determining, if my health permitted, to visit the place again, I made my way homewards as soon as I could."

"September 22nd. Early in the morning before breakfast I again reached the old temple, and took several sketches of the buildings; I afterwards entered the larger joss-house, called Tae-chocum, and found that although it contained many apartments, they were almost deserted; one solitary incense stick was burning alone, before an altar on which a dingy joss was reposing amid a mass of cobwebs and dust. Four or five stupid-looking priests were prowling about the place; who spent their time in cultivating a garden, smoking opium, and gambling."

The notes on Japan refer for the most part to topics on which fuller information has since been obtained. Mr. Halloran tells us of the rigid jealousy of the government, and laments the exclusion of foreigners from a most desirable market for manufactures. He describes what he saw of the country while engaged in surveying the coasts and the port of Jeddo, and from what he gathered on the spot he believes that Golown's narrative is a trustworthy book. His own account of the appearance and character of the Japanese people highly impresses us in their favour:—

"In personal appearance the Japanese are fair, and have a pleasing expression of countenance; and their urbanity and kindness to strangers, as well as to each other, is very remarkable. During the time we were in their ports, although our decks were daily crowded with them, I never saw the smallest expression of annoyance or bad temper; and whenever anything that was likely to be curious or interesting to them was pointed out to their notice, instead of pushing and crowding to get a sight of it, as the English would do under similar circumstances, each man seemed most anxious to occupy as small a space of room, and to impede his neighbour's view of the object, whatever it might be, as little as possible. In short, they appear to be naturally a kind-hearted and polite people. Dr. Ainslie, in his report to Sir Stamford Raffles, states that the Japanese females mix freely in society, and are under none of the restrictions imposed by the Chinese on the ladies of the 'Flowery Land'; but though several of the fair sex are said to have gone on board the 'Morrison,' not one favoured us with a visit, although hundreds of men were continually on our decks. It may readily be supposed that the

numbers coming in and going out of the ship would give an easy opportunity to any one of them, so disposed, to steal such small articles as he might take a fancy to; but, much to their credit, not a single instance of even an attempt at theft occurred while they were with us.

"From all I could gather, I am of opinion that the people generally are very anxious to open an unrestricted trade with the English nation, but the jealousy of the Government, which is entirely in the hands of a few families, prevents any expression of their wishes being attended to; and spies are so numerous that no one dares to make a bargain or exchange anything with a foreigner, but at the risk of his life, except it be at Nangasaki, through the Government agents, with the Dutch. I have no doubt that if an English man-of-war were sent every few months to visit their harbours, remaining but a short time, and taking care not in any way to annoy or disgust them, that in the course of no long time a friendly intercourse might be established with the mandarins on the coast, which would at last open a most desirable market for our manufactures, and tend to the conversion, improvement, and happiness of these amiable but ignorant idolaters."

The people of Loochoo are also described as a friendly, polite, and obliging race, and on various occasions have shown much kindness to the crews of ships wrecked on their shores. They have great dread, however, of foreign interference and innovation, their system of policy too much resembling that of their powerful neighbours, Japan and China, to both of which they pay a yearly tribute, in form of a concession for right of trade.

"The capital of Loochoo is built on the highest land in the island, and is distant about ten miles from Nappa-Kiang. It is known by the name of Samar or Soomar. Nappa-Kiang, the second capital and principal seaport, is a town of moderate size, in which nothing but the roofs of the houses are to be seen, for they are all enclosed in gardens, whose high walls form the sides of the broad, well-paved, and beautifully clean streets, which are kept constantly swept. Above the walls appeared the branches of fine well-grown evergreens and bushes; and a door being here and there accidentally left open, I obtained a glimpse of a neatly arranged garden, with broad gravelled walks, and a pretty cottage-looking residence, embowered among luxuriant and flowering shrubs. Twice only had I the good fortune to catch a sight of some females, whose tasteful dresses, fine figures, bright eyes, and pretty faces, made me wish for a better acquaintance."

The climate is said to be excellent, and favours the production of plants both of tropical and temperate zones, the summits of the hills being crowned with pines, while the cocoa and banana fringe the margins of the bays. Some familiar English plants were observed, among them the elder (*Sambucus nigra*), the furze (*Ulex Europæus*), the scarlet pimpernel (*Anagallis tenella*), and the common dandelion (*Leontodon taraxacum*). Although not of the same importance as information about Japan and China, the notes about Loochoo and its people are not without interest. A mandarin, mentioned by Captain Basil Hall, in his narrative of his visit to Loochoo, in H.M. brig *Lyra*, in 1816, for his aptitude in learning the English language, was still alive in 1849, and proved useful as an interpreter. Of the religion of the islanders, Mr. Halloran is unable to speak, but he thinks it resembles that of China, the common people being idolaters, and the learned being disciples of Confucius. A picture of a colossal idol of great antiquity is among the illustrations of Mr. Halloran's unpretending volume.

PUBLICATIONS RECEIVED.

The Theory of War: illustrated by numerous Examples from Military History. By Lieut.-Col. P. L. Macdougall. Longman and Co.

Travels and Researches in Chaldaea and Susiana. By William Kennett Loftus, F.R.S. Nisbet and Co. Translated from the German by Susanna Winkworth; and a Preface by Rev. Charles Kingsley. Smith, Elder, and Co.

Lays and Legends of Ancient Greece, with other Poems. By John Stuart Blackie. Sutherland and Knox.

Principles of Psychology. In Three Parts. By George Ramsay, B.M. Walton and Maberly.

Monarchs Retired from Business. By Dr. Doran, Author of 'The Knights and their Days,' &c. In 2 vols. Bentley.

Oliver Cromwell: a Story of the Civil War. By Charles Edward Stewart. 2 vols. Smith, Elder, and Co.

Rudiments of Musical Grammar. By John Hullah. John W. Parker and Son.

Handbook of the Oratorios. No. 4. Israel in Egypt. No. 5. The Occasional Oratorio. Arranged by John Bishop. Cocks and Co.

Richard Embleton: a Novel. 3 vols. T. C. Newby.

Lola, and other Poems. By Devon Harris. Smith, Elder, and Co.

The Forest of Dartmoor, and its Borders: an Historical Sketch. By R. J. King. J. Russell Smith.

Eugénie; or, the Spanish Bride. By Florence De Vere. Ward and Lock.

WITH the exception of Surveying and Fortification, scarcely any branch of the art of war has till recently been systematically taught at the military schools of this country. The officers of the engineers and the artillery have been required to possess some knowledge of their special pursuits, but for a commission in the line, or for promotion afterwards, patronage and money were quite sufficient. The experience of the last war will quicken the improvements in military training, which had already been forced upon the tardy attention of the authorities. The publication of text-books for the use of military students is a good symptom of a better era of professional education. Lieut.-Col. Macdougall, Superintendent of Military Studies at Addiscombe, has prepared a manual of the Theory of War, in which the principles of Strategy, in all its branches, are laid down, and illustrated by examples from history. In the introductory chapters, the writings of Napoleon, Frederick the Great, the Archduke Charles, Jomini, and Napier, have supplied the chief materials. The rules respecting manœuvres, battles, sieges, and other operations, are enforced by instances from the exploits of Marlborough, Turenne, Napoleon, Wellington, and other masters of the art of war, from the days of Alexander the Great, to those of the conqueror of Scinde, Sir Charles Napier, who is held up to military students as the model general. There is an excellent chapter on moral agents in war, of which Napoleon said that they stood to the physical in the ratio of three to one. Some plans of campaigns and battles memorable in history are appended to the volume.

Mr. Ramsay, in his *Principles of Psychology*, presents a succinct and comprehensive view of the principles of mental philosophy, or the inductive science of mind, as distinguished from speculative metaphysics. The spirit of the work appears in the prefatory comments on Professor Ferrier's last publication, 'Scottish Philosophy, the Old and the New.' It is shown that the new philosophy is a futile attempt to build up a system of *a priori* metaphysics. Professor Ferrier professes to have bridged over the abyss between Knowing and Being by firm reasoning. The fallacy of the syllogism in which this is announced in the Institutes of Metaphysics is clearly shown by Mr. Ramsay. His own book is a treatise on the Baconian system, as illustrated in psychology by the school of Reid and Dugald Stewart. The connexion of matter and mind, of being and knowing, of vital sensation and intelligent perception, are confessed to be inexplicable, and the business of true philosophy is held to be the observation and generalization of phenomena, not speculation about their ultimate causes. The principles of the *Novum Organum* are so rarely recognised by writers on metaphysics, that a work like this volume on psychology has high merit, though in some parts capable of much improvement.

Two more volumes of varied research, of dash- ing description, with here and there a bit of pi-

quant criticism, and occasionally a sharp and lively sally into recent topics and the humours of the passing hour, attest the welcome presence of Dr. Doran, a writer who is always readable, and often lastingly impressive. In this book, which bears the mocking title of *Monarchs Retired from Business*, we think may be perceived less broad caricature than hitherto. As the writer's sympathy with humanity becomes deeper, his merriment, whenever it occurs, is heartier. This more mellow style of writing is appropriate to the subject, which treats abundantly of the calamities of the great. The subject has been ingeniously selected, and affords opportunities for many a pleasant excursion into the unfrequented bye-paths of history.

The best parts of the tale of 'Oliver Cromwell' are those which keep closest to the actual history of the Civil War, which has far more of romance in it than any novelist can invent. From the general fairness and intelligence of the author, his book may nevertheless be usefully read by some to whom the mere form of fiction may have attractions.

The *Rudiments of Musical Grammar* contain the substance of lectures delivered at St Martin's Hall, and at the Training Institutions of the National Society. Mr. Hullah's system is too well known to require any explanation or commendation, beyond saying that this manual is an admirable summary of the first principles of the theory of music.

The *Handbooks for the Oratorios*, arranged by John Bishop of Cheltenham, with accompaniments for the organ or pianoforte, must prove of good service in popularizing the works of Handel and other masters of sacred music. The best editions have been used in preparing the work, and Handel's original manuscripts, preserved in Buckingham Palace, have been consulted, so as to obtain as faithful readings as possible of these musical classics. The two last numbers contain *The Israel in Egypt* and the *Occasional Oratorio*.

The little volume on the forest of Dartmoor and its borders, contains much curious information as to the history, topography, and antiquities of this part of Devonshire, one of the most interesting districts in England to the student of the monumental and traditional records of the island in past times.

New Editions.

The Student's Gibbon. The History of the Decline and Fall of the Roman Empire. By Edward Gibbon. Abridged by William Smith, LL.D. Murray.

Descriptive Essays contributed to the 'Quarterly Review.' By Sir Francis B. Head, Bart. Murray.

The Epicurean: a Tale. By Thomas Moore. Longmans.

Bacon's Essays and Wisdom of the Ancients. Revised from the Early Copies, the References supplied, and a few Notes. By S. W. Singer, F.S.A. Bell and Daldy.

The Table-Talk of Martin Luther. Translated and Edited by William Hazlitt, Esq. New Edition. H. G. Bohn.

Der Sang von Hianatha. Von Henry Wadsworth Longfellow. Uebersetzt von Ferdinand Freiligrath. Williams and Norgate.

The Story of Reynard the Fox. A New Version by David Verrill. Illustrated by Gustav Cantton. Bogue.

The Peerage, Baronetage, and Knightage for 1857. By Robert P. Dod, Esq. Whittaker and Co.

The Medical List; or, English Medical Directory for 1857. Lane and Lara.

Christian Consolation. By Daniel Moore, M.A. Second Edition. Kerby and Son.

Rifle Practice. By Lieut.-Col. John Jacob, C.B. Third Edition. Smith, Elder, and Co.

Autrey. By the Author of 'Emilia Wyndham.' T. Hodgson.

The Hounded House: a Tale. By Frederick Gerstaecker. Routledge and Co.

Violet; or, Found at Last. By M. J. McIntosh. Routledge and Co.

GIBBON'S Decline and Fall has been said to be the only ecclesiastical history that England has ever produced. It is certainly the greatest authority existing on all that relates to the later Empire. But there is much in the matter and manner to render it unfit for the use of schools. We are not generally disposed to approve of abridgements. A dry statement of facts, denuded of all the distinctive colouring of the author's mind, is apt to make no impression on the memory, and is moreover of no use in forming the pupil's taste. Historical knowledge, and a taste for the beauties of style and diction, should go together. The one is

as much a part of the *litteræ humaniores* as the other. We should therefore much prefer teaching a student some small portion of history, with the genuine work of a great master for a text-book, to dissipating his attention on a large tract which has been brought within the reach of his vision by the diminishing glass of an abridgement. Such smatterings of learning we have not much faith in. But it is the fashion of the day. And if Gibbon is to be abridged for the use of schools, no one is better qualified to perform the operation than Dr. Smith, whose works on mythology and classical antiquities are well known and appreciated. 'The Student's Gibbon' is a judicious abridgement of the great historian. The labours of later writers have been incorporated in the text, which is illustrated by excellent plates of medals, coins, temples, aqueducts, &c. That of the Coliseum and the tomb of Metella Cecilia struck us, as being admirable. At the end are genealogies of the imperial families, a list of the Roman emperors, and a full and accurate index. The work cannot fail to be a useful book of reference.

A pleasant volume in the preface to Sir Francis Head's volume is pictorially repeated on the title-page. "This brood of literary chickens," says the author, "all of which, save one, have been hatched in the 'Quarterly Review,' now migrate from the coop, to fare, in the wide world, for themselves." On the title-page, the artist produces the brood issuing out of the open leaves of the *last* number of the 'Quarterly Review,' a blunder which we are surprised Sir Francis did not detect and rectify. The Essays, we need scarcely say, appeared in several numbers of the 'Quarterly Review,' embrace a most discursive variety of subjects, from Cornish miners in America to the mysteries of the London Post-office, and present a solid mass of reading which, if it be not exactly of the kind which can be recommended for the holidays, is at least sufficiently diversified to furnish abundant occupation for the wet days and snowy days which may now be looked for in the country. All the Essays are strongly marked by the well-known peculiarities of this author.

Luther's Table Talk was first translated into English by a Captain Bell, in the reign of Charles I., and published in the days of the Commonwealth, after the manuscript had received the praises of Archbishop Laud on the one hand, and of the Westminster Assembly of Divines on the other. Captain Bell's book has been often reprinted, and long stood its ground, even after many new and more authentic editions of the original have been published on the Continent. A revised version by William Hazlitt, with some omissions and condensations, appeared in the European Library of Mr. Bogue, and is now reprinted in Mr. Bohn's Standard Library. Prefixed is the Life of Luther, by Alexander Chalmers, with some notes from Michelet and Audin. Luther's Catechism and some other documents are also included in the volume; and a capital portrait, as a frontispiece, after the well-known picture by Lucas Cranach.

English literature is hardly aware of the extent of its obligations to Ferdinand Freilgrath. While standing in the first class of modern German poets, he may be said to constitute by himself the first class of modern German translators—of those, at least, who have employed themselves in the preparation of versions from the English. By him the pathos of Hemans, the simplicity of Burns, the fantastic imaginings of Coleridge, the oriental magnificence of Southey, have been transported into his own language with a felicity calculated to astonish those best acquainted with the wonderful richness and flexibility of that noble tongue. In fact, his own genius is rather that of a translator than of an original writer. His own most admired poems are in reality translations, not indeed from other poets, but from the descriptions of travellers and mariners, turned into magnificent verse, and heightened with imagery till the original stuff is lost in the embroidery. To say all this, is to say that Mr. Longfellow has fallen into admirable hands, which happen, moreover, to be those of a personal friend.

We learn this from M. Freilgrath's preface, which is in great part occupied with a panegyric of 'Hiawatha,' sufficient in itself to show that he has this time no claim to the character of a dispassionate critic. "Longfellow," he thinks, "has, in poetry, first discovered America for the Americans." If so, his translator must have done the same thing for the Germans. Close without tameness, vivid without bombast, the present version follows the original almost word for word, reproducing not merely its general spirit, but all the fleeting graces and delicate subtleties of expression so characteristic of a mind like Longfellow's, more distinguished for refinement than for vigour, and which the spirit of poetry does not so much possess as pervade. We wish M. Freilgrath all the success of his original, and all the signs of it, except indeed the "literary controversies" and "elaborate parodies" which he very justly claims as unmistakable tokens of the interest excited by 'Hiawatha.'

The Story of Reynard the Fox is the second edition of a book which we mentioned favourably on its first appearance. For popular purposes, and more especially for young people, Mr. Veder's version of the old tale is excellent, being racy and spirited, while it omits all that the change of manners has rendered objectionable. The designs of Gustav Canton are very clever. He succeeds in throwing an intensely human expression into his birds and animals, and leaves no doubt whatever as to the kind of character intended to be satirized by each. There is great humour in several of the sketches, especially Reynard's reception by an infuriated family circle of poultry, and the scene where he is about to be strapped up to a tree for his offences. Those who know Kaulbach's marvellous illustrations of this famous tale, are perhaps spoiled for the enjoyment of illustrations by any inferior hand. Still, even they will find much to please them in Canton's designs.

The edition, for 1857, of Mr. Dod's Peerage, Baronetage, and Knighthood, presents so many modifications and additions as to possess almost the character of a new work. From the casualties of the war, the creation of new honours, and a variety of special causes, the changes in the lists are unusually numerous, and every care seems to have been taken to secure completeness and accuracy in a volume which is a standard book of reference in regard to hereditary, official, and personal dignities in Church and State. British subjects decorated with the orders of foreign powers, and foreign members of English orders, are also included in this year's edition.

The Medical List for 1857 contains a register of the names and addresses of all members of the profession engaged in actual practice in England and Wales. Notices are given of the works any of them have published, but these are very properly to be omitted in future editions. The Medical List only includes regular practitioners of medicine or surgery as taught in the established schools, in which respect it differs from previous publications of the class, which were not careful to exclude persons not legally qualified, or who practise in irregular modes not recognised by the bulk of the profession. Homœopaths, for instance, are not inserted, even when they possess academic degrees or legal qualifications.

The treatise on Christian Consolation, by the Rev. Daniel Moore, M.A., consists of pulpit discourses delivered at Camden Church, Camberwell. It is some years since the first edition appeared, and the author's name is now more widely known, as the successor of the Rev. Henry Melvill in the Golden Lectureship at St. Margaret's, Lothbury. Apart from this adventitious recommendation, the book is one which will be relished by pious readers, as an eloquent and practical exposition of the relief afforded by the gospel under different states and trials of the Christian life.

It is gratifying to notice that Lieut.-Colonel Jacob's important treatise on rifle practice has reached a third edition, showing the interest excited in the profession by his remarkable experiments. The only evil is, that such works fall into

the hands of military authorities in foreign countries, where improvements are at once adopted, while too often neglected in this country.

Miscellaneous, Pamphlets, &c.

On Mental Calculation. By G. P. Bidder, Esq., V.P.E.R. Edited by Charles Manby, F.R.S., Sec. C.E. Printed by the Institution of Civil Engineers.
Embroidery: its History, Beauty, and Utility. By Mrs. Wilcockson. Darton and Co.
Comparison between the Oratory of the House of Commons Thirty Years ago and the Present Time. By Mr. Justice Therry. Ridgway.
The Bible and Lord Shaftesbury. By the Rev. H. Burgess, L.L.D., J. H. and J. Parker.
Sunny Hours: a Holiday Companion for Young Persons. Edited by Mary Brierley, No. 1. Addey and Co.
The Rural Almanac, and Sportsman's Illustrated Calendar for 1857. Edited by Christopher Idle, Esq. Published at 'The Field' Office.
The Family Mirror. Part I.
Assurance Magazine and Journal of the Society of Actuaries. January.

On the history, beauty, and utility of the art of embroidery, Mrs. Wilcockson has published a very interesting little volume. The beginning of this useful and elegant art is lost in remotest antiquity. Certain it is that in ancient Egypt it had attained high perfection, and the daughters of Israel, when in the wilderness, exercised their skill in preparing the beautiful ornaments for the Tabernacle. In the sarcophagus of an Egyptian lady has been found an embroidered handkerchief, the gift of a sister's affection nearly four thousand years ago. Every classical scholar remembers the frequent allusions to embroidery in the Homeric poems. In our own country, it was probably in the nurseries that ornamental needlework first was generally taught. When houses as well as public buildings were hung with tapestry, this kind of needlework afforded constant occupation to many women. The historical importance of some of these works is seen in the celebrated Bayeux tapestry. Mrs. Wilcockson gives many curious notices of ornamental needlework from English literature down to the time of Addison and 'The Spectator.' That modern hands can compete with the best workers of other times, the beautiful productions of Miss Linwood have shown. The art is never likely to be of the same public importance that it was before the introduction of machinery in place of manual labour; but in elegant and ornamental work there is ample scope for the embroiderer. Practical instructions for learners are given in Mrs. Wilcockson's book.

A lecture delivered at the Mechanics' School of Arts, at Sydney, by the Hon. Mr. Justice Therry, formerly of the 'Morning Chronicle,' contains some curious biographical and historical notes, not the less interesting from reaching us in the form of a voice from the antipodes. The subject of discourse was a "Comparison between the oratory of the House of Commons thirty years ago and the present time." Judge Therry gave his recollections of Canning, Huskisson, Burdett, Macintosh, and other parliamentary notables of the former period, and of Gladstone, Disraeli, Palmerston, Russell, Cobden, Bright, and other leaders of opinion in our own times. The characteristics of the several speakers are described with discrimination and point, and the illustrative passages are apt and striking.

With the view of combining instruction and amusement for young people, a monthly publication, *Sunny Hours*, a holiday companion, presents a miscellany of tales, poetry, musical chants, and designs for first lessons in drawing.

Of a new illustrated periodical, the 'Family Mirror,' the best feature is the giving biographical sketches of noted personages with portraits. Mr. Stowe and Sir Charles Barry appear in the first part, with an account of their works, literary and architectural.

The January number of the *Assurance Magazine*, and *Journal of the Institute of Actuaries*, contains Part First of an elaborate article on the rates of interest for the use of money in ancient and modern times, by William Barwick Hodge, Esq., Vice-President of the Institute of Actuaries. The facts and statements of this paper throw important light on various points of historical as well as commercial interest. The other papers in the current

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number of this valuable journal are on more directly professional subjects, including suggestions respecting fire insurance statistics, by Thomas Miller, Esq., and on a method of distributing the surplus fund of a life assurance company, by T. P. Sprague, M.A.

List of New Books.

Alsworth's (H.) Guy Fawkes, illustrated, 8vo, cloth, 5s.
 Apici's (H.) German Grammar, 4th edit., 12mo, cloth, 6s.
 Bacon's Works, Vol. I., 8vo, cloth, new edition, 18s.
 Baines's (W. J. E.) Denison's Propositions of Faith, 8vo, cl., 5s.
 Boardman's (Rev. H.) Bible in the Counting-house, 12mo, cl., 3s.
 Browning's (R. H.) Aurora Leigh, 2nd edit., crown 8vo, cl., 12s.
 Campbell's (C.) Episodes in the War Life of a Soldier, cl., 3s. 6d.
 Collier's (C.) Essay on the Principles of Education, post 8vo, 3s. 6d.
 Coste's (L.) Dictionary of the French Language, 8vo, 10s. 6d.
 Dickson's (Rev. J. R.) Temple Lamp, crown 8vo, cloth, 5s.
 Divine (The) Master, 4th edition, 18mo, cloth, 3s. 6d.
 Dodd's Parliamentary Companion, 1857, 32mo, cloth, 4s. 6d.
 Peasage, 12mo, cloth, 10s. 6d.
 Edwards's (A. B.) Ladder of Life, 12mo, bds., 1s. 6d.
 Exposition of Hebrews, 6th Chap., 4th to 8th verse, 12mo, 3s. 6d.
 Fairbairn's (W.) Useful Information, post 8vo, cl., 10s. 6d.
 Finley's (J. C.) Revision of the Liturgy, crown 8vo, cloth, 6s.
 Galahorough's a Life, by Fulcher, 2nd edit., fcap., cloth, 6s.
 Gatty's (Mrs.) Proverbs, illustrated, 16mo, cloth, 2s.
 Hall's (J. C.) Hints on Thoracic Consumption, 12mo, sewed, 3s.
 Hamilton's (P.) Memoir, by Rev. P. Lorimer, crown 8vo, cl., 6s.
 Instructive Picture-Book, edited by A. White, folio, bds., 7s. 6d.
 Jakobs's (Rev. A.) Ecclesiastical Guidelines, 8vo, cloth, 10s. 6d.
 Jewell's Jew, 12mo, cloth, 3s. 6d.
 Last Words of an English Catholic, fcap. 8vo, cloth, 5s.
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ARTICLES AND COMMUNICATIONS.

JOHN BRITTON, F.S.A.

LAST week we briefly recorded the death of John Britton, the Father of British Antiquaries, at the age of eighty-six. During his illness he often expressed a hope that he might live to complete his Autobiography, the greater portion of which has already appeared, and the remainder of which is nearly ready for publication. 'The Life of John Britton' is remarkable as a personal biography, and is connected with various objects of national interest. In the story of his early years he presented a striking instance of the pursuit of knowledge under difficulties, and an encouraging example of the success that attends zealous labour and persevering industry. His numerous works on topography, archaeology, and art, and especially his 'Architectural' and 'Cathedral Antiquities,' while securing for him an enduring name in national literature, have already rendered important public service. These works, and the personal exertions of their author, have contributed much to produce the anxiety now generally felt to preserve the historical antiquities of which this country can boast. It is greatly to the honour of Joseph Hume that he urged the Government to appoint a commission under the direction of Mr. Britton, to inspect and report upon the public monuments of this country, with a view to their preservation, as was afterwards done in France through the influence of M. Guizot in 1837. Although this suggestion was unfortunately not carried into effect, the labours of Mr. Britton have led the various Archaeological Societies to direct their attention to this important object. Some years since Mr. Britton stated that in the illustrations of his works upwards of 30,000*l.* had been expended, and this was at a time when the taste for art was less generally diffused than it is in our day. Rarely has so long a literary life been so actively and usefully occupied, and his works, both by their matter and style of publication, have had a most powerful and beneficial influence on the present generation of topographers, archaeologists, architects, and artists.

John Britton was born on the 7th July, 1771, at the village of Kingston, in Wiltshire. The same parish, in the seventeenth century, had given birth

to one of the earliest and most noted of British antiquaries, John Aubrey. In this secluded nook of old England John Britton passed the first sixteen years of his life. His father's business or occupation was that of baker, maltster, shopkeeper, and small farmer. Though the street of the village was a public road, it was rarely traversed by a post-chaise or private carriage; a strange cart or waggon was seldom seen; and a stage-coach, then called 'a diligence,' never. Carriages of the last kind were indeed scarcely known to the villagers; as only two or three passed through the neighbouring town of Chippenham, on their way between Bath, Bristol, and London. In his recollection of his native parish as it was in his boyhood, Mr. Britton describes the manners of the people as rude and uncultured, like the land that they occupied. The farms exhibited broken and decayed gates and stiles; wide, tall, and straggling hedges, with frequent 'shords' or gaps; undrained and foul ditches; waste and unworked pieces of land, covered with weeds, at the ends and corners of the ploughed fields. There was no resident squire, clergyman, or person above the rank of farmer or small tradesman. The first newspaper or magazine probably ever purchased by one of the inhabitants was in the year 1780, when the London riots were talked about and wondered at. The only events that occasionally disturbed the dull monotony of the village were the visits of travelling chapmen with goods, or a clothier with his packhorse laden with wool, to be carded and spun by the cottagers, the arrival of an itinerant Doctor Dulcamara, with his Merry-Andrew and stage caravan, or the passage of the huntsmen with the Duke of Beaufort's foxhounds, or Sir James Tyneley Long's harriers. The march of improvement, educational as well as social and agricultural, has now reached the parish of Kingston. But this is a curious glimpse of English village life sixty years since. As may be supposed, in such a place John Britton had little advantages of early education. He was first at a dame's school, where he learnt 'the Chris-cross-row' from a horn book, on which were the alphabet in large and small letters, and the nine figures in Roman and Arabic numerals. After six years of age he was under the tuition first of a baptist minister, in the neighbouring hamlet of Grittleton, and then he was sent to the school of Yatton-Keynel, or Church Eaton, where John Aubrey received the rudiments of learning two hundred years before, in the fashion he has amusingly told in his memoirs. The remainder of his early schooling John Britton got at the school of Mr. Sparrow, at Chippenham, where one of his companions was James Hewlett, afterwards distinguished as an artist, some of his drawings of flowers and fruit rivaling those of Baptiste or Van Huysom. When he quitted Chippenham school, at the age of thirteen, John Britton had acquired little useful learning. Geography, history, and books of general knowledge, were then unknown in that part of the country. Of such publications as newspapers or magazines he never heard till he was fourteen, and it was in London, three years later, that he first saw a dictionary. An event took place, however, in 1785, which awakened new life in the boy. Squire White, who occupied 'the Great House,' the only landed proprietor in the village, had wasted his property by riotous living in London. His goods and effects were sold, and John Britton purchased a lot of books, nine in number, for one shilling. Among them were 'Robinson Crusoe,' 'The Pilgrim's Progress,' and 'The Life of Peter, Czar of Muscovy,' which were read with avidity. For three years after this he assisted his father in his business, but as the family increased, and affairs were not prospering, an offer from an uncle to get John apprenticed in the metropolis was gladly accepted. At the age of sixteen, in October, 1787, he set out for London, that mysterious object of a villager's contemplation. The friend and neighbour of his uncle was a wine merchant or dealer at Clerkenwell. He was bound for six years, but the indenture was cancelled after four and a half years' service. This apprenticeship he always spoke of as a dreary and dismal period,

his employment being of a routine and servile kind. He found time, however, for cultivating his taste for reading, and out of his scanty earnings contrived to buy at book-stalls a great variety of works, among which were 'Derham's Astro-Theology and Physico-Theology,' 'Ray's Wisdom of God in Creation,' 'Cornaro on Health,' 'Cheselden's Anatomy,' and the novels of Smollett, Fielding, and Sterne. Towards the end of his apprenticeship he accidentally made the acquaintance of Mr. Brayley, with whom he was afterwards associated in many of his literary undertakings. Brayley was then working at Clerkenwell as an enameller. He had shown considerable talents as a writer, and when the Powder Tax, of one guinea per head, was imposed, he wrote a clever satirical ballad, 'The Guinea Pig,' for the publication of which Brayley and Britton entered into partnership. It was most successful, but failed to bring much remuneration to the youthful speculators, as it was pirated by Mr. Evans, a noted ballad publisher in Long-lane, who alone sold 70,000 copies. Among the incidents of the apprenticeship at Clerkenwell, was one which had no little influence on John Britton's subsequent habits. He had fallen in love with the lady's maid of a visitor at his master's house, and as soon as he was released from his service, he set out on foot to Plympton, in Devonshire, to see his precious 'Betsy.' His reception by the faithless Dulcinea, who was several years his senior, and laughed at his youthful folly, gave him a sad blow, and he trudged back to London disconsolate and doleful. Necessity drove him to seek immediate employment, which he found successively as cellarman at the London Tavern, at a widow's spirit store in Smithfield, and as clerk to an attorney in Gray's Inn. In this latter situation he remained three years, with the humble salary of fifteen shillings a week, with which he was comfortable and happy, as it provided a decent lodging, clothes, food, and the luxury of books. The work during the day was dull and irksome, but his evenings were his own, for study or recreation. A spouting club, at Jacob's Well, Barbican, occupied one evening every week, the Odd-Fellows another, and free-and-easys one or two more. In the parlour of the eating-house which he frequented, in Great Turnstile, Holborn, he made the acquaintance of various characters, one of them no less a personage than the noted Chevalier d'Eon. At this time the Chevalier dressed in female attire, and, according to Mr. Britton, was 'respectable and respected, courteous, well-informed, and communicative.' The eccentric Sir John Dinley, Bart., one of the Poor Knights of Windsor, was also an occasional guest at this humble house in Holborn. At the debating clubs acquaintance was made with many remarkable characters. At the close of last century these clubs formed a more marked feature of London life than since political opinion has found more quiet and legitimate vent in the public press. The excitement produced by the French Revolution was at its height when John Britton used to listen to the harangues of the democrats of those days. Some of these were speculating and hackneyed orators, who made a living by the entrance fees. One of the most active and popular of the managers and proprietors of these societies was John Gale Jones, a mob-orator of great fluency but due caution of speech, who pursued the system as a business for several years. Government spies were also among the chief orators, but there were also truly patriotic reformers, such as John Thelwall, Thomas Hardy, William Godwin, and Thomas Holcroft, with others of whom Mr. Britton has given some interesting reminiscences. These spouting clubs were not always confined to politics. The debates often were on subjects of literature and criticism, as at the Coachmakers' Hall, and the School of Eloquence, in Old Change, Cheapside, to which Mr. Britton subscribed, as well as to Jacob's Well, where he became one of the stars, by recitation of tales and poems by Peter Pindar, George Colman the younger, O'Keefe, and other comic authors. The success of these efforts led to more regular dramatic associa-

tions, and Britton joined a theatrical club which performed at a place called the Shakspearian theatre, in Tottenham-court-road. In 1799 he was engaged by Mr. Chapman, at three guineas a week, to write, recite, and sing for him at a theatre in Pantons Street, Haymarket, on the plan of the Eidophusikon of De Louthembourg, an entertainment which had enjoyed extraordinary popularity. An account of it is given by Mr. W. H. Pyne in his 'Wine and Walnuts.' The great attraction was the scenery, which, if not on so vast a scale as the scenic displays of our time, displayed greater mechanical skill, and equal chemical and pyrotechnic art. A learned dog, musical glasses, and John Britton's monologue, were among the heterogeneous parts of the entertainment, till the theatre and its "properties" were destroyed by fire in March, 1800. At this period Mr. Britton's ambition was to join the stage as a profession. When he formerly lived in lodgings in Rosamond-street, Clerkenwell, he was a frequent occupant of the front row at the gallery of Sadler's Wells, and familiar with some of the minor performers, and even the stage manager, "the clever, eccentric, and good-hearted" Mark Lonsdale, as his friend T. Dibdin calls him in his 'Reminiscences.' On one occasion Lonsdale invited Britton to dine with him at the Sir Hugh Myddelton, where he resided, opposite the theatre. "Tom" Dibdin and his wife, "Nance," as he called her, Joe Grimaldi, then in his teens, Dighton, the miniature painter and caricaturist, of Charing-Cross, and other theatrical persons, were present. This was my 'first appearance' in the character of visitor to a stage manager, and I was not a little flattered and elated by the scene and company. Dibdin and his wife were charged with fun and pun, and they became famed in after life for conversational and social bye-play, which it was asserted they were in the habit of studying at home, as they did the language of the characters they had to perform upon the public stage." Poor Lonsdale did not prosper in the world, and died in the prime of life. At Sadler's Wells he had saved money, with which he took the Lyceum theatre, where he speculated with a new species of entertainment, the chief part of which consisted of panoramic views of Egypt, the descriptions of which were drawn up and recited by Mr. Britton. Although Egyptian antiquities at that time excited much interest, Denon's splendid work having been recently published, the exhibition did not attract a sufficient number of spectators. Before the theatre closed a benefit night was taken, when recitations and songs were added to the Egyptiana. The sum of 31l. was cleared after paying 10l. for rent of the house, and the event is worthy of record, as being the first occasion when gas was used for lighting a theatre. This was in the year 1802. In his Autobiography Mr. Britton has given most graphic recollections of the theatrical events and personages most noted at the commencement of the present century. Of the Dibdins, Thomas and Charles,—of Joe Grimaldi—of Belzoni, famed at Sadler's Wells for his Herculean feats as the Patagonian Sampson, and afterwards more renowned as the Egyptian explorer—Dubois, of egg-hornpipe celebrity—Richer, the most skillful of rope-dancers—and other theatrical celebrities of that time, many curious anecdotes he has recorded. "In after-life," says Mr. Britton, "I have had the pleasure of knowing and corresponding with numerous distinguished actors and dramatic authors; and have spent many joyous moments in the company of John Bannister, John Kemble, Charles Kemble, George Frederick Cooke, Joseph Munden, Charles Mathews, sen. and jun., Charles Young, Michael Kelly, Master Betty (the 'Young Roscius'), Miss Mudie (the 'Female Roscius'), John Braham, Thomas Phillips, Charles Pemberton, Thomas Holcroft, and many others. Through the medium of those theatrical friends, I was often supplied with orders for the theatre, and then believed it was impossible to be tired or satiated by reading plays, or seeing them represented on the stage. The theatre seemed to me the most fascinating place of rational amusement in the world; and I often fancied, that if I could command leisure and funds, I should

devote much of both to purchase and enjoy this pleasure. Later in life, the Literary and Scientific Institutions, which started into existence in London, presented many novelties and attractions, even surpassing those of the drama. I eagerly and zealously espoused the new cause; and successively joined the Royal, the London, and the Russell, and have continued an active member of the last up to the present time." We must not dwell longer on these dramatic reminiscences, as Mr. Britton was soon withdrawn from his stage connexions to the pursuits which he cultivated with such ardour and success for the last fifty years of his life. It must, however, be mentioned that his first separate work was a volume which appeared in 1799, on 'The Life and Adventures of Pizarro,' suggested by the extraordinary success of Sheridan's play as adapted from Kotzebue. In Bannister's Memoirs it is stated that the receipts at Drury Lane amounted in one season to 15,000l., and above thirty thousand copies of the play were sold. Mr. Britton's book came in for a share of the gale of popularity, and proved a profitable speculation to himself, and to the publisher, John Fairburn, a well-known print and book-seller in the Minories. Previous to this Mr. Britton had written various articles for periodicals, and had edited or compiled miscellanies of humble literary grade, such as 'The Thespian Olio,' and 'The Odd Fellow's Song Book.' In 1798 the prospect was opened to him of fixing his attention on studies and pursuits of a more important character. His friend, Mr. Wheble, suggested to him 'The Beauties of Wiltshire,' as the first of a series of works on topography and antiquities. To qualify himself for this task, Camden's 'Britannia,' by Gough, Cox's 'Magna Britannia,' Gilpin's 'Writings on Forest Scenery,' Uvedale Price 'On the Picturesque,' and other works, were diligently studied, and the perusal of the Rev. R. Warner's 'Walk through Wales' inspired him with a desire to follow the same plan of pedestrian exploration, while affording a model of clear and pleasant descriptive style. Accordingly, he commenced a tour in the summer of 1798, making the house of a married sister at Church Stretton, in Shropshire, his head quarters. "With maps, a pocket compass, a small camera-obscura (for the more portable and simple camera-lucida was not then known), two or three portable volumes, an umbrella, and a scanty packet of body-linen, &c., I commenced a walk from London on the 20th of June, and returned again to it on the 30th of September. During that excursion, I visited Windsor, Oxford, Woodstock, Stratford-upon-Avon, Warwick, Kenilworth, Birmingham, Hagley, the Leasowes, and Church Stretton. Thence I made diverging excursions to Shrewsbury, Welsh Pool, and several other places within twenty miles of my residence; and returned through Ludlow, Leominster, Hereford, Ross, down the Wye, to Chepstow, to Bristol, and Bath; thence to several different parts of Wiltshire, and back to London. This long and toilsome, but eminently interesting and attractive journey, cost me only eleven pounds, sixteen shillings, and ninepence!" Of all the places of note visited in this first professional tour, interesting sketches are given in the Autobiography, with recollections of the persons of note with whom then and at subsequent times he became acquainted. Two volumes of 'The Beauties of Wiltshire' appeared in 1801, a third being published after an interval of twenty-four years. In 1814, Mr. Britton wrote a comprehensive account of his native county, for the fifteenth volume of 'The Beauties of England and Wales,' in which larger space was devoted to history, antiquities, and science, than in the earlier work of descriptive topography. After the issue of this volume, Mr. Britton and his coadjutor, Mr. Brayley, withdrew from the work which they had first projected on account of differences with the publishers. Of the multitudes of works written by Mr. Britton alone, or in conjunction with other authors, during the last fifty years, it would be impossible to give even the titles in a reasonable compass. As a companion volume to his Autobiography, 'A

Descriptive Account of the Literary Works of John Britton, from 1800 to 1849,' has been compiled by T. E. Jones, for many years his professional assistant. The writings are arranged under five heads:—1. Topography; 2. Architectural Antiquities; 3. Biography; 4. Fine Arts; and 5. Miscellaneous. Even with the long period over which his authorship extended, it could have been only by strenuous labour and incessant diligence that he could have produced the voluminous mass of writings that are there enumerated. The most important of all his publications are 'The Architectural Antiquities of Great Britain,' and 'The Cathedral Antiquities of England,' works of national value, and which secure for their author a lasting reputation. Some of Mr. Britton's biographical writings are of great interest, including Memoirs of John Aubrey, of Sir John Soane, of Colonel Barrington, alleged by him to be Junius. In writing the article 'Shakespeare' for Rees's 'Cyclopædia,' Mr. Britton was led to researches of some importance at that era of Shakspearian elucidation and worship. He demonstrated that the before despised bust at Stratford was a veritable likeness of the bard, from a cast taken during life or after his death, which has been confirmed by subsequent proofs. It was through Mr. Britton's exertions that a subscription was secured for the restoration of the chancel in Stratford Church. He also was on the committee for the purchase of the Stratford House, though he had good reasons for doubting the truth of the tradition of Shakespeare being born there.

In 1845, a large number of Mr. Britton's friends volunteered a public testimonial in recognition of his services to literature, and as a token of personal regard. On the 7th of July, the seventy-fourth anniversary of his birthday, he was entertained at a public dinner at the Castle Hotel, Richmond, one of his favourite haunts, when various suggestions were considered as to the best mode of carrying the objects into effect. Mr. Britton objected to accepting presents of a service of plate, a marble bust, and portrait, for which it was proposed to devote the sums collected, but offered to produce some work for presentation to the subscribers. This was gladly acceded to, and the Autobiography was projected. He expected the book to occupy about two hundred pages, and to be finished in about eighteen months. The work grew on his hands, and, after having expended threefold the amount of the subscription, it still remained incomplete at his death. The parts that have been already issued embrace the leading events of his life, and the Descriptive Account of his Works, to which we have already alluded. The concluding portion of the Autobiography was nearly ready for publication. It contains many curious reminiscences of places and people, including notices of the principal publishers, booksellers, authors, artists, and others with whom he had been brought in contact during his long literary career. The last sheet in type is occupied with anecdotes of the Reverend W. Lisle Bowles, of Thomas Moore, and of the Reverend G. Crabbe, whom he first met in 1819, at a dinner of "the Wiltshire Society" in London, at the Albion Tavern, at which the Marquis of Lansdowne presided. The whole Autobiography is a storehouse of literary anecdote, and of facts full of interest to bibliographers, antiquaries, and artists. It is occasionally somewhat prolix in style, and the memory of the writer, as is common with the aged, recalls events of remote date more vividly than those of more recent occurrence, but in variety and copiousness of detail it is one of the most remarkable personal memoirs ever written.

Mr. Britton took an active part in the formation and management of many of the literary and archaeological associations which have been established of late years. One institution he was anxious to set on foot, under the title of 'The Guardian of Antiquities,' a central society in London, with agencies throughout the kingdom, for watching over and preserving national antiquities. With this guardianship the metropolitan and local Archaeological Societies have, in some measure,

IN medical politics we have to announce the appointment of Dr. Mayo to the Presidency of the College of Physicians. To those not of the elect we should give the form and fashion of the appointment. The body of Fellows at large meet, after the election of their President, to receive him with welcome and due honour; this being their *ex post facto* function. In the matter of the appointment itself they have no voice whatever. After the fashion of the German Empire there are even elect (electors); seniority having the most to do with their *status*. That the elected is one of their own body is, as may be expected, a matter of course. In this lies the reason why it so often happens that the men who as practising physicians stands forth most prominently before the public are not always those who are invested with the highest dignity of their profession. Nevertheless, the choice is, for the most part, worthily made. On the present occasion it has been eminently so. No man, not specially, exclusively, and *ex professo* devoted to literature or science, has, amongst the writers and thinkers of England, a more honourable reputation than Dr. Mayo; and it is just a reputation of this kind that best becomes the representative of a profession which has always been proud of the general accomplishments of its more distinguished members. A little too much is sometimes said, in an over-querulous tone, as to the extent to which the man of varied science and elegant learning has been lost to medicine in these later and more utilitarian times; and names like those of Baker, Heberden, and others, are uttered in a spirit of regret or resignation. There is a good deal of exaggeration in this. There is as much scholarship in medicine now as of yore, and more science. Take from the several professions the individual of the highest intellectual culture, and the representative of medicine is on the same high level with the model lawyer and the perfect churchman. If it were not so, the College of Physicians would be less honourably represented than it is. In a quiet way Dr. Mayo has had a good deal to say upon subjects with which his name

has never been ostensibly connected. Literary men have been indebted to him for professional information, and *savans* for points of scholarship. He has thought closely upon points (like medical logic, insanity, &c.), which an aptitude for metaphysical investigation more especially suggests, and where he has written upon them, he has written boldly, clearly, and soundly. Many of his professional brethren are better known to the million than Dr. Mayo. None are more highly valued by the large and competent minority that will hail his appointment with satisfaction.

Two of the most useful writers in the German language have been lost to bibliography, archaeology, philology, and ethnology. A German, and a resident in Germany, J. Caspar Zeuss, died in his own country. A German, but naturalized in the United States, H. E. Ludwig, having just lived to complete a work of which the publication will be posthumous, died on the 12th of December, at New York. Zeuss, though undoubtedly less known in England than the two great objects of British lip-worship, oftener praised than read—Bopp and Grimm—is, if measured by the usefulness of his works, second to none of the scholars of Germany. His last production is an elaborate grammar of the Celtic languages, written in not inelegant and eminently readable Latin. It deals with the antiquities of the Irish and Welsh tongues—we can scarcely say the *old languages* of those countries; inasmuch as the data are too fragmentary to allow of a complete exposition of what the author calls the earliest stages of the Celtic. The Irish glosses, however, of the San Gallen, Milan, and other manuscripts, are carefully criticised; and from these is given a general idea of the old Irish—the Irish of the immediate successors of St. Columba. The date of these is the ninth or tenth century. The actual language may, possibly, be older, but that is the date of the manuscripts, which (with praiseworthy caution) is made the measure of the antiquity of the specimens. The *Grammatica Celtica* of Zeuss is the most valuable contribution to British and Gallic philology that the Continent has produced. Better known, and oftener quoted—often, too, used without being quoted—is his earlier work on the Germans and their Neighbours—(*Die Deutsche und Nachbarstämme*). No work of the kind better deserves translation than this. By Germans is meant every population of either classical antiquity or the middle ages, which, by any latitude of hypothesis whatever can be claimed as Teutonic. The “neighbouring tribes” means Kelts, Illyrians, Slavonians, Iberians, &c.—in short, any population that anything possibly German may come in contact with. The mass of matter and the range of subject implied in this is obvious. Do you wish to know all that antiquity tells us of the Vandals, Huns, Alans, Bulgarians, Hungarians? If so, apply to Zeuss *sub voc.*; the work being in the form of a dictionary. Mr. Kemble, in his Saxons, calls it a “wonderful” work; as indeed it is, for learning, comprehensiveness, and (sometimes) ingenuity. Praise, however, has not been too freely accorded to it, and it is certainly less known than it ought to be. H. E. Ludwig, a native of Dresden, of easy circumstances, travelled in America, liked the country, and settled in New York as a practising lawyer. His tastes, however, lay in the direction of archaeological inquiry, and this after a peculiar fashion. Caring much for the subject itself, he cared most especially for the history of its literature. This made him a bibliographer rather than an actual historian—but a bibliographer of a good kind. His *Literature of American Local History* is out of print. His posthumous work (which on this side of the Atlantic is of more importance), the *Literature of American Linguistics*, is (we understand) in the press. It gives a notice of all the works in which any account—lexical or grammatical—of any North or South American form of speech is to be found. Those who have seen it speak highly of its accuracy and completeness.

A letter recently addressed by Dr. C. Scherzer, the well-known traveller in Central America, to J. Yates, Esq., gives some interesting particulars of a

voyage round the world about to be undertaken under the auspices of the Austrian government. The frigate *Novara* has been selected for the purpose, and is to call at the most interesting spots of South America, Australasia, and the Eastern Archipelago, making sufficient stay at each to allow time for extensive scientific researches. Every branch of science is represented in the expedition, which is the first of the kind ever countenanced by Austria.

A new society, the Odontological, has been organized, and held its first meeting on Monday evening, when an inaugural address was delivered by Samuel Cartwright, Esq., F.R.S., the President. Most of the educated and regular practitioners of dental surgery belong to this society, which is established for mutual fellowship and information in matters pertaining to their profession.

According to a letter from Alexandria, which we have seen, it is not true, as has been stated in several newspapers, that the expedition got up under the auspices of the Viceroy of Egypt, for trying to discover the sources of the Nile, has been definitively abandoned. The fact is, that the gentleman who was placed at the head of it, Count d'Escayrac de Lauture, a Frenchman, contrived to offend several of his companions, and they refused to go on the expedition with him. He in consequence has been removed from it, and it is probable that two or three other persons have retired from it, or contemplate doing so. But the rest propose to continue the enterprise they undertook, and Lieutenant Aubaret, of the French Imperial navy, has been nominated their chief, in the place of Count de Lauture.

The University of London has received a new Chancellor in the person of Earl Granville, and an accession of six new Fellows in Lord Stanley, the Right Hon. M. T. Baines, Sir E. Ryan, J. Heywood, Esq., M.P., and Drs. Gull and Wood. The Council have very wisely and properly determined to receive the Working Men's College among the affiliated seminaries. In connexion with this incident, we may mention that it is proposed to found a People's College in Liverpool.

The Scriptural Museum at St. Martin's Hall, consisting of objects illustrative of the Bible, was publicly inaugurated on Thursday evening, by the delivery of a lecture by Sir Henry Rawlinson, on recent discoveries in Assyria, in which a popular account was given of some of the more remarkable researches which have thrown light on the historical portions of the Old Testament. The Lord Mayor presided over the meeting, which was numerously attended. The next lecture is to be delivered by the Rev. Mr. Hartshorn, on the ‘Tabernacle of the Israelites in the Wilderness,’ illustrated by models and drawings.

A sale of some interest to collectors is announced by Messrs. Sotheby and Wilkinson, for Wednesday, the 14th inst., and three following days, when the library of W. Berry, Esq. is to be dispersed. The first four folios of Shakespeare and other editions; a choice collection of illuminated Missals and Horæ; rare English Chronicles; and some of the most valuable books of English voyages and travels, including a fine set of Captain Cook's works, are among the titles that attract notice in the catalogue. Of miscellaneous objects the greatest curiosity is the identical cup, formed from a part of the Stratford mulberry tree, used by Garrick at the Shakespeare Jubilee, “and to this cup,” the catalogue compiler enthusiastically adds, “Porson, Kemble, and other eminent men, have humbly bent the knee in veneration whilst imbibing the Castalian draught.” The mulberry tree itself still stood at the jubilee, as the reader of Cowper's ‘Task’ will remember:—

“The mulberry tree was hung with blooming wreaths,
The mulberry tree stood centre in the dance,
The mulberry tree was hymn'd with dulcet airs;
And from his touchwood trunk the mulberry tree
Supplied such relics as devotion holds
Still sacred, and preserves with pious care.”

The cup was in the possession of the late Thomas Hill, Esq., for forty-five years. At the sale of his property it was purchased by Mr. Jolly, at whose decease it came into Mr. Berry's possession.

No little sensation has been caused in the literary circles of Paris, by Alexander Dumas having, within the last few days, obtained a judgment from one of the courts, to the effect that one of the principal Paris publishers shall pay him a sum exceeding 8000*l.* in English money, for having, in violation of agreements between them in reprinting certain of his works, produced a greater number of copies than he was entitled to do, and having improperly brought out illustrated editions of others. Large as this sum is, it is only about one fourth of what Dumas thought himself warranted in claiming. On the other hand, a counter-action, brought by the publisher against the author, to obtain from him some 12,000*l.* for alleged breach of sundry agreements, was dismissed, though on one point Dumas was ordered to pay him a petty sum.

The Archbishop of Paris, with whose barbarous murder on Saturday last, in the Church of St. Etienne du Mont in that city by a priest, all Europe is now ringing, was an author, he having at one time been a writer in the famous periodical, the *Avenir*, started by the late Abbé Lamennais, and having produced a work on ‘Diocesan Institutions,’ which is highly esteemed by churchmen. His various pastoral letters and sermons were also marked by literary merit, and it is probable that a selection of them will be given to the world.

Amongst the Christmas and New Year books which have been brought out this season in Germany, is an excellent translation of the first volume of ‘Lewes's Life of Goethe.’ The critics praise most highly Mr. Lewes's conception of Goethe's character, and the general treatment of his subject, and are unanimous in their judgment that no biographer of the great German poet has more thoroughly understood the character or motives of Goethe, or entered with a truer spirit into his philosophic and critical writings. Lewes, they say, has evidently spared no pains to verify the facts he gives, and has so skillfully handled his subject, that it possesses more the charm of a romance than a mere prosaic biography. The intense admiration of the writer for Goethe seems to border on idolatry; but this suits the Germans, who truly worship their great poet. The translation is by Dr. Julius Freese.

A very interesting work by Anton Springer has within the last few days been published in Leipzig; it is entitled, ‘Paris in the Tenth Century,’ and contains a plan of the city surrounded with its walls and defended by three towers. Herr Springer describes the French capital as it then was, divided into three parts, the Cité, situated on the island, the ‘University quarter’ on the left bank of the Seine, and the ‘Ville’ on the right shore, each hemmed in by walls. The author vividly paints the manners and customs of the inhabitants, the cries of the shopkeepers and merchants in the streets, the every day life, and the festivals and holidays. The arrangements of their internal economy, and the parts relating to their dress, furniture, and cooking utensils, &c., are full of interest. According to Herr Springer, Paris in the tenth century contained a population considerably exceeding two hundred thousand inhabitants.

Two important additions to German legendary literature have just been made in the publication of ‘The Swiss Proverbs of the Canton Argand,’ and of ‘German Popular Tales from the Saxon Countries of Siebenbürgen.’ The brothers Grimm, the Nestors among German authors, were the first who gave an impulse to this kind of study, and their example has been actively followed in late years. There seems, however, still such a mine of treasure unemployed, that it will be long before the source is exhausted. The first named of the above works is from the pen of Ernest Ludwig Rockholz, and contains, besides a well-digested and highly-instructive introduction, two hundred and thirty-three original papers on holy wells and sacred trees, caves of treasure and the tales of dwarfs. Amongst these there is much that is quite new, much that is given in a different form and with a different colouring from what is to be found

elsewhere, but also much that is almost literally and word for word identical with the legends of the north of Germany, Pomerania, East Prussia, Holstein, and Schleswig. The second book, by Haltrick, also deserves high praise; it contains seventy-eight tales, divided under the heads of mythical and humorous legends, children's stories, and fables of animals. There is only one piece in the real Saxon dialect.

On the last sitting of the Academy of Sciences of Paris, a communication was received from the Abbé Bernard, Superior of the Catholic Seminary of the North Pole, to the effect that the Apostolic Prefecture of the North Pole is about to establish missionary stations in Iceland, the Faroe Islands, in Laponia, and Polar America; and that it will be very happy to receive from the Academy instructions to assist the missionaries in making scientific observations and researches. This leads us to remark that the numerous missionaries sent to different countries by our Protestant societies might, perhaps, without neglecting their peculiar labours, render greater services to science than they have hitherto done.

A recent estimate fixes the number of public libraries in Paris at 35, with a total of 2,974,000 printed and 104,000 MS. volumes. Of these 1,700,000 books and 80,000 MSS. are said to belong to the Bibliothèque Impériale.

FINE ARTS.

THE PHOTOGRAPHIC EXHIBITION.

ON Friday week last, the Fourth Exhibition of the Photographic Society was opened for private view, and since to the public; and great interest is manifested on all hands in the results of a twelve-months' progress; though the season of the year is the very worst that could be selected to examine the delicate tones and subtle effects of sun-painting, and the brief January day has to be eked out by artificial light. The number of the works exhibited is 712, a considerable increase upon that of last year. The leading contributors are mainly the same; and one new method has been added to the processes of the art.

Mr. Lake Price seems to have almost retired from the field of photographic composition, which he occupied so successfully. As far as our observation goes, he has contributed but one subject, and that not strictly a photograph, but a print from a plate, taken from a photograph, by the aid of electro-galvanism. The subject is *Don Quixote* (101), a quaint, lean, middle-aged, moon-struck individual, seated in a studio, surrounded by a group of armour and furniture, ingeniously arranged, and not overcrowded, as is too frequently the case. This must be considered as a most successful adaptation. Mr. Rejlander quite maintains his former position in this class of subject. The first in his list is the double group called *Good Lads and Naughty Lads* (79). The attitudes of the latter set of figures are, for the most part, unmeaning; but the frowning, hang-dog looks and debased expressions of the faces tell their story pretty plainly. Next we have a frame containing five subjects (290), among which a study for *Cleopatra* lacks the rotund form, the graceful curves, the flowing lines, the majesty, and the abandon of Guido. See the copy opposite (162) by Fenton. The three subjects in one frame (101) are another series of attempts to portray mental feeling, which succeed only when they represent the depressing passions—grief and sorrow—where vitality is subdued by the violence of the emotion. 'Il Penseroso's' muse, who can "forget herself to marble," is the perfection of a photographic sitter, but the divinity of 'L'Allegro' cannot so easily convey her fleeting raptures to the dull mechanical copying machine. In the instance before us, love, as represented in the group, *There He Goes*, is far from being *spirituelle*, or even graceful; whilst the sparkling eyes of the lady (3) convey rather an unfavourable notion of *Quiet*. The five views from nature (397) are excellent. Next we come to another quintette of subjects (427),

on the whole more successful and agreeable than any of the preceding. *Attractive and Entertaining* is a pleasing group, not very aspiring, however, in expression; *Richelieu* is magnificent in costume, and starts with a grand air from his throne; the *Pocket Hercules* and *Lullaby Baby* will delight the hearts of mothers; and, finally, *Drat the East Wind* is a complete and delightful bit of humour. Then, in the six subjects (431), advantage has been taken of the docile habits of children, and in their simple abandonment of themselves to the attitudes dictated to them, without an attempt to pretend a motive or play an assumed part, it is impossible not to feel an interest. See *The Young Philosopher*, *Early Contemplation*, &c. Very conspicuous in the same class of subject are the pair arranged after Raphael, called *Non Angeli sed Angli* (521), which is one of the happiest results of its kind which the exhibition can boast. Two more groups, on the same screen (562 and 563), will not fail also to attract the eye, both being very clever arrangements. The former is lighter in colour than the second, and shows distance, and a fine, rich depth of shadow.

Among the remaining figure-subjects from the life, which are grouped with some attempt at expression, may be remarked the scene between *Miss Heath* and *Miss Leclercq*, as *Florizel* and *Perdita* (269), by C. S. Goodman, and an equally clever portrait of *Miss Murray* (336), in the part of Mr. Placid. The unmistakable character, and, indeed, the whole arrangement of the latter, is in the first rank of success. By the same artist is the scene called *The Confessional* (234). The *Crimean Heroes* also (226, 316, 417, and 446), taken by Mr. Joseph Cundall, by command of the Queen, are in every way worthy of their subject, and exhibit most admirably the peculiar advantages and power of the art, beyond which success is only dubious and accidental.

Next we came to portrait, and here the art was never seen to better advantage. We have already (*ante*, p. 808) recorded our estimate of the admirable portraits of Messrs. Maull and Polyblank, many of the best of which we are glad again to meet with. *Dr. Rae*, *Mr. Roebuck*, *Dr. Lyon Playfair*, the late *Mr. Yarrell*, *Lord Campbell*, and *George Cruikshank*, form a goodly assemblage at one end of the room; and others of the "Living Celebrities" are distributed elsewhere on the walls. *Mr. Albert Smith* (152) has been seized by Herbert Watkins, whilst telling the Engineer's story, and reproduced not quite as large as life. By the same artist is the clever portrait of *Stirling Coyne* (7); and by Thomas Sims we have two very interesting specimens of enlarged portraits (150 and 179). The latter we especially notice, as being one of the most agreeable forms of portraiture that photography has yet produced, and which, by its expression, would furnish a painter with invaluable hints. *Horace Vernet* (92), by R. J. Bingham, is among the notable points of the collection. Mr. Goodman's portraits (246, 374, and 391), are invariably good, and the head of *Mr. Robson*, with his two creations of *Medea* and *The Wandering Minstrel*, on either side (641), though not absolutely new, should not be omitted. A study from *the Life* (35), being the rough rude head of a soldier, by R. Howlett, is striking. In landscape, Mr. Philip H. De la Motte is not to be surpassed in his Oxford Views, which are yet, perhaps, more architectural studies than representations of light and air; Mr. Roger Fenton's *View on the Beach opposite Holy Island* (48), on the other hand, is nothing but flat shore, sea, sky,—a remarkable and attractive combination of natural phenomena. *Lynmouth, Devon* (78), by the same, is another instance of Photogalvanography, as it is called. In the same rank comes the scene called *Afternoon* (135), one of those splendid delineations of volumed cloud, illuminated by countless gradations of sunlight, which are among the recent triumphs of photography. *Berwick-upon-Tweed* (306) is another of the most advanced of these wonderful landscapes, whether in extent of land surface represented, or in brilliancy of light and shade, or in the splendour of aerial effect, such a scene would have rejoiced the craving

eye of Turner. *Sea and Sky* (320), by Cyrus Macaire, is another of these startling scenes of solitary magnificence. In the *Falls of the Garra-vault*, by Roger Fenton, falling water is represented with extraordinary success, whilst the solid texture of the rocks is a marvel of exact truth.

Architecture, always a favourite subject for the camera, continues to occupy its rank: *Tintern Abbey* abound as usual: *Salisbury Cathedral* (27) has been figured by Russell Sedgfield: *Durham* repeatedly, but never better than in two admirable views: *Up and Down the River Wear* (600), by the Rev. H. Holden: and *The Four Courts* (37), and *The Break of Ireland* (255), are welcome reminiscences of Ireland, by T. Grubb. The name of *Binns Frères*, however, often as it occurs, is the sure signal of some object of peculiar interest, a picture of unusual beauty. The *Interior of the Church of St. Ouen, Rouen* (119), the *View of Paris* (147), the quaint and vividly attractive group of *St George and the Dragon* (274), below the old clock at Basle, the *Grosse Horloge* at Rouen (317), and the abundant microscopic detail of carving and inscription on the walls of the *Hôtel Bourgtheroulde*, Rouen (198), place these in the foremost rank of the achievements of this art. Scarcely second to these are the views of Dr. Emil Braun in Rome, the *Tempio di Antonio e Faustina* (262), and the *Tempio di Marti Ultore* (428). The *Tubular Bridge, North Wales* (366 and 462), by F. Frith, has furnished an excellent subject, from its sharp outline and imposing dimensions: and *Malta* has been illustrated in a series of photographs of the highest interest, and of a beauty of execution owing in a great measure to the cloudless sky, and dry air of the climate, by J. Robertson. With this atmosphere may be compared that of Newcastle, in the view of the *High Level Bridge* (478), by Roger Fenton.

A large and numerous class of subjects has been furnished by copies of celebrated works of art, in which this collection is remarkably rich. First in importance is a copy of the renowned *Last Supper of Leonardo*, recently taken from the wall of the Convent at Milan, where its glories are mouldering away. This invaluable specimen, of which no copies are to be obtained at present, does not appear in the catalogue. M.M. Alinari Frères have contributed copies of works from Florence, amongst which may be mentioned, *The Dancing Faun* (445), *The Last Supper of Raffaele in St. Onofrio* (307), and a great work by *Fra Angelico* (141). A copy of the celebrated Limosin enamel, called the *Tableau votif de la Sainte Chapelle*, in the Louvre (294), by C. Thurstone Thompson, is a valuable record—and by the same artist we have fac-similes of *Raffaele's Drawings* (46, 148, 206, 219, and 470): and by *Holbein* (138 and 189), besides a very attractive copy of a celebrated painting, by *Dubufe fils* (142). Copies also have been taken of the *Frescoes in Buckingham Palace* (23), by Robert Howlett; of Hogarth's engravings of the *Hartol's Progress* (369); by Major Penrice; of O'Neill's *Market Day* (39); of Johnstone's *Arrest of a Lollard*, and *Paed's Home and the Homeless* (59), by R. Howlett; of a water-colour sketch of a *Swiss Valley* (249), by J. B. Pyne; and of *Five Engravings* (433), by J. Hogarth, jun.

Among miscellaneous subjects, rendered interesting by the peculiar nature of their subject, we have noted *Lord Rosse's Telescope* (238), with its intricate arrangement of compensating weights and hanging galleries, and *The Cedar at Curraghmore* (275), both by T. Grubb: a study of *Hollyhocks* (587), by H. Tyler, distinguished for its exquisite delicacy of colour and play of half lights; and a small *View of the Moon* (560), by William Crookes. In one or two instances an artificial sky has been added with good effect to the photograph, as in the case of *Durham Cathedral* (61), by the Rev. H. Holden, and particularly in the view *On the Scheldt* (235), by W. M. Grundy, where the idea has been most happily caught and imitated.

Finally the new original process has been attempted, apparently only by two contributors, Mr. J. D. Llewelyn of Penlengarth, the inventor,

and the Rev. H. Holden. The examples here are remarkable for their richness of tone; but are deficient in crispness and sharpness of outline in details. Experience must yet decide upon the advantages of this method.

On the whole the progress of photography has been greater during the past year than in the preceding. The application of the method to new objects within its legitimate reach, and the discovery of the limit of its capabilities as an art, are the problems to which the chief efforts of its practitioners must now be directed.

NEW ENGRAVINGS.

Ma Sœur n'y est pas. Painted by Hamon. Engraved by Levasseur, Goupil, et Cie. Under the name of an Idyl, and entitled as above, the original of this work appeared at the Paris Exhibition, an elegant composition, studied from the antique. The youth, whose errand is sufficiently manifest from the doves he carries in his cage, inquires for the Psyche of the group. She, however, gracefully affects to conceal herself behind her brother and sisters, whose childish attempts to screen her are extremely piquant and engaging. The original is in the possession of the Empress of the French. This alone is enough to give the work popularity abroad, which will be secured to it here by the spirited and playful composition, combined with the marked reference to classical forms of art. The details are all borrowed from Pompeian or similar sources.

The Descent from the Cross. Painted by Paul Delaroche. Engraved by Henriquel-Dupont, Goupil et Cie. This is another recent publication: one of the last that preceded the death of the great French master. The composition is marked by all that studious and elaborate selection of attitudes and careful arrangement of forms which mark the works of Delaroche; and it has been engraved in the first style of line by the artist above named, one of the most eminent of the Parisian engravers, and who has long devoted himself to the particular style of subject which was cultivated by the painter.

The Annunciation. Painted by Jalabert. Engraved by Alphonse Martinet. The original of this engraving was another of the gems of the Paris Exhibition, and is the property of the state. The work is in the school of Delaroche, is distinguished for its calm ethereal beauty, and has been engraved by Martinet with all the skill for which he is celebrated.

Dawn revealing the New World to Columbus. Painted by George Harvey, Esq., R.S.A. Engraved by W. H. Egleton. This is a recent publication of Messrs. L. H. Phillips and Company, 98, Madison-street, New York. Of the composition of the work it is impossible to speak flatteringly. The attitude of every one of the figures is forced and unnatural—from that of Columbus, who stands erect, with his left foot tilted up, in an absurd attitude of contemplation, to those of the sailors, one of whom kneels at his feet, an ill-drawn figure; another kisses the hem of his robe, whilst others are embracing in an effeminate group. The head of Columbus seems to have been painted first, and everything else to have been arranged round it to match. The best figure is that of a cavalier, who has also fallen upon one knee, in a theatrical attitude, before Columbus. Of the engraving there is nothing to complain; but the original faults of design are ineradicable. A very little exaggeration would convert the whole scene into a burlesque.

A portrait of *Sir John Bell*, the popular Governor of Guernsey, is among Messrs. Graves' new publications, painted by Lucas, and engraved by Henry Cousens. A very taking sketch has also appeared of the Bishop of Carlisle, by Edwards, after a drawing by Richmond.

The town of Dresden presented the Princess Margaret, daughter of the King of Saxony, on the occasion of her marriage to the Archduke Charles-Louis of Austria, with a beautiful Album, illus-

trated by all the principal artists of Dresden, with the exception of Schnorr von Carolsfeldt, who is ill, and Professor Bendemann, who is still suffering from a prolonged affection of the eyes, which incapacitates him from working. In the album were introduced many pictures of Saxon scenery and Saxon life, which, in her new home, will recall to the youthful bride her home and her birthplace. The title-page, full of sketches of graceful children beautifully grouped together, was from the pencil of Ludwig Richter, an artist celebrated for the elegance of his youthful forms and the simple poetry of his conceptions. Rietschel, after Rauch the first of German sculptors, Hübner, Peschell, Erhardt, Gonne, Hähnel the sculptor, and several other artists less known to fame, contributed to this gift, which was one more of affection and respect than of homage. There were among the drawings some of a very high character.

MUSIC AND THE DRAMA.

THE prevailing panic of the day forms the subject of an amusing farce at the Adelphi, under the title of *A Night at Notting-hill*, or *Garotting-hill*, as some say it now ought to be called. A city alderman (Mr. Wright), living in that suburban region, has fortified his house by patent detonators, mantraps, and other contrivances, and the fun of the piece consists in the display of the morbid terror of the worthy alderman, and in the occurrence of a succession of mishaps caused by his own precautions of defence. A Life-Guardsman (Mr. Bedford), the servant of a relative coming on a visit the next morning, is made to mount guard, though strongly suspected of being a ticket-of-leave man in disguise. The crisis of the night arrives, when a policeman, smuggled in by the housemaid, explodes the detonator, and the alderman, in the confusion, is taken prisoner in one of his own mantraps. The piece being cleverly written, and touching on a passing topic, is received with great applause. Mr. Yates and Mr. Harrington are the joint authors.

Mr. Leigh Murray, whose long absence from the stage has been regretted by the lovers of good comedy, has appeared this week, at Drury-lane, with Mrs. Leigh Murray, in *The Ladies' Battle*. We are sorry to find that Mr. Charles Mathews is still suffering from the effects of the severe accident he met with at Manchester. Mr. Wigan is regaining his health, but is prevented, by medical advice, from resuming his duties for some time.

The Théâtre Lyrique, at Paris, has obtained a new success with an opera called *La Reine Topaze*, the composer of which is M. Victor Massé, who, though young, is favourably known as the author of *Galathée* and *Les Noces de Jeannette*. According to a competent authority, the new opera is rich in harmony, abounds in sweet melodies, and displays great scientific skill in instrumentation. The libretto, which is by M.M. Lockroy and Battu, turns on the adventures of a sort of gipsy queen.

The number of new operas, comedies, melodramas, ballets, vaudevilles, and fairy pieces, produced at the eighteen theatres of Paris in the course of last year was 262. There was no tragedy.

It is reported in Paris that it is not impossible that Madame Cruvelli, who on her recent marriage abandoned the stage, may shortly reappear at the grand opera.

Madame Pleyel is giving concerts with great success in Switzerland, through which country she is travelling on her way to Italy. She has been engaged at Nice to play before the Dowager Empress of Russia. Madame Clara Schumann has left Copenhagen, where her pianoforte playing made quite a *furor*, and is on her way to Leipzig, where she is to appear in the celebrated Gewandhaus concerts.

The Dutch Society for the Encouragement of Music has published a report, from which it appears that it maintains not fewer than twenty-five schools, with 750 pupils and 34 professors; that it is publishing, at a considerable expense, a complete collection of the works of the Dutch com-

posers of the sixteenth century; and that it grants a number of prizes annually for the most meritorious musical compositions. It also appears that the finances of the society are in a very flourishing condition.

Some time back we announced that a gentleman residing at Brussels, of the name of De Makaroff, had offered prizes for the best *morceaux* for the guitar. Not fewer than sixty-four productions were sent to him, and he submitted them to the examination of a jury. He now announces that the first prize has been awarded to the late M. Meris, of Vienna, and the second to M. Coste, of Paris. M. de Makaroff also offered to musical instrument makers two prizes for the best guitars, and one of them has been awarded to M. Scherzer, of Vienna, the other to M. Arhusen, of St. Petersburg.

A new drama in three acts, under the title of 'Laurels and Myrtles' has just been brought out at the royal theatre in Berlin with unusual success. It is by Karl Gutzkow, one of the most popular and talented of the German dramatic and belles lettres writers of the present day.

LEARNED SOCIETIES.

ROYAL.—Jan. 8th.—W. N. Grove, Esq., V.P., in the chair. A paper was read 'On the Existence of Silver in Sea-Water,' by F. Field, Esq., communicated by Professor Faraday, F.R.S. The existence of silver in sea-water was first made known by M.M. Malaguti, Durocher, and Sarzeau. The authors suspected the existence of the metal from the extensive diffusion of silver in the mineral kingdom, the conversion of its sulphide into chloride by the prolonged action of soluble bodies containing chlorine, and the solubility of chlorate of silver in chloride of sodium. The method pursued was by passing sulphuretted hydrogen through large quantities of water, and also by fusing the salts obtained by evaporation with litharge. A solution of chlorided silver in chloride of sodium is instantly decomposed by metallic copper, chloride of copper being formed and silver precipitated, it appeared to the author highly probable that the copper and yellow metal used in sheathing the hulls of vessels must after long exposure to sea-water contain more silver than they did before they were exposed to its action, by decomposing chloride of silver in their passage through the sea, and depositing the metal on their surfaces. A large ship being under repair, which had been cruising for seven years in the Pacific Ocean, the author procured a few ounces of her copper sheathing, which was so decomposed and brittle that it could easily be broken between the fingers. Five thousand grains were dissolved in pure nitric acid, and the solution was diluted. A few drops of hydrochloric acid were then added, and the precipitate was allowed to subside for three days. A large quantity of white insoluble matter had collected by that time at the bottom of the vessel. This was filtered off, dried and fused with 100 grains of pure litharge, and suitable proportions of bitartrate of potash and carbonate of soda, the ashes of the filter being also added. The result was 2.01 grains of silver, or 1lb. 1oz. 2dwts. 15grs. Troy per ton. This very large quantity could hardly be supposed to have existed in the original metal, as the value of the silver would, under these circumstances, be well worth the expense of extraction. In another case the author tried experiments on two portions of the same kind of metal—one which had not been immersed in sea-water at all, the other which had formed part of a ship's sheathing while she was in the Pacific for three years. The results were very striking. The metal unexposed to sea-water gave 0.51 grains, or 19 dwts. 14 grains per ton, and that taken from the ship's hull yielded 400 grains, equal to 7 ozs. 13 dwts. and 1 grain per ton, that which had been exposed to the sea having thus nearly eight times as much silver as the original sample. Many other specimens were examined from the bottoms of ships, and of pieces which are always kept on board in case of need, and it was invariably found that the former con-

tained more silver than the latter. For instance, a piece from the hull of the *Benjamin* gave 5 ozs. 16 dwts. 18 grs. per ton, while that stored in the cabin yielded 4 ozs. 6 dwts. 12 grs. Two hundred grains from a piece from the hull of the *Parga* gave 0.72 grains, and a piece of fresh metal 0.50; while from the *Grasmere*, only coppered a few months, 610 grains from the hull gave 0.75, and from the cabin 0.72—a very slight difference indeed, thus showing the remarkable silver-yielding action of the salt-water. In order to arrive at further results connected with these interesting experiments, the author has granulated some very pure copper, reserving some in a glass-stoppered bottle, and he has suspended the remainder (about 10 ozs.) in a wooden box, perforated on all sides, a few feet under the surface of the Pacific Ocean. In a few months he purposes testing these metals, and will communicate the results to the Royal Society.

NUMISMATIC.—Dec. 18th.—W. S. W. Vaux, Esq., President, in the chair. Mr. Evans read a paper on an extremely rare coin—probably a pattern for a shilling—of Edward VI., recently acquired by him, the only other specimen known being in the British Museum. Mr. Poole read a paper by Mr. Olive Bayley, 'On some Double-struck Coins of the Bactrian King, Ages or Azas,' illustrated by drawings. These coins indicated the influence of Greek mythology on a Buddhist king, and throw light upon the history of his reign.

GERMAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

(From an Austrian Member.)

SECTION IV.—Natural Philosophy.—Sept. 18th.—

1. PROF. PIERRE communicated the results of his investigations on ozonized oxygen, undertaken in common with Prof. Pless. The chief result of the experiments, made with every caution for avoiding disturbing influences, is, that the formation of ozone is constantly attended by the generation of nitric acid.

2. PROF. PIERRE then explained the principle of the 'Rheostat' (apparatus for stopping electrical currents), of his own construction. This instrument consists of two cylinders, around which are wound a thin wire and a silk ribbon, divided into centimetres; the ribbon serves for two objects—viz., isolation, and direct determination of the developed wire lengths. The experiments made with this apparatus proved the theory to be very nearly concordant with the results of observation.

3. PROF. FRANKENHEIM discussed the influence of temperature on the phenomena of capillarity observable in mercury. All liquids wetting glass are known to show at an elevated temperature a diminution of the mutual attraction of their particles and of their capillary elevation. Mercury, being a liquid which does not wet glass, must undergo a capillary depression, corresponding to the difference existing between the mutual attraction of its own particles and the attractive action exercised by them on the parietal surfaces of the containing vessel. Experiments made by means of a syphon-formed apparatus, both in a vacuum and in an atmosphere of carbonic acid or pure hydrogen, proved that the capillary depression of mercury increased with the elevation of temperature. Prof. Frankenheim thought that this result might be explained by the unequal alteration of both the attractions above mentioned.

Sept. 17th.—1. PROF. JEDLIK explained a modification of Prof. Bunsen's battery, made by him, with the assistance of MM. de Caspo and Hammer. The septa of the cells in this modified battery are made of Prof. Schönbein's paper, which may easily be repaired with collodion, and opposes little resistance to the passage of the galvanic current. The first experiments were made in 1844, with a one-celled, wood-framed Grove's battery. Afterwards Prof. Jedlik succeeded in preparing a mixture of sulphur, cinnabar (or oxide of iron), and subacet, of sufficient solidity, and which sufficiently

resisted the action of nitric acid. A battery of one hundred elements, constructed on Prof. Jedlik's plan, although much damaged by transport, was exhibited at Paris in the summer of 1855. When still unimpaired, forty of these elements gave, with charcoal tops at the ends of the polar wires, a light equal in intensity to the united flames of 3500 common candles. Apparatus to exhibit the rotation of a magnet around its own axis and around the polar wire, the rotation of the wire around a fixed magnet, &c., are combined with Prof. Jedlik's battery, of which one element is sufficient for producing the phenomena alluded to. Electromagnets are used in order to prevent the occasional failure of experiments for want of sufficient magnetic power.

2. PROF. EISENLOHR communicated his views on the most refrangible rays of the solar spectrum. The theory of inflection supplies a very simple method for measuring the length of undulations in homogeneous rays, nothing being requisite for this purpose but the knowledge of the distance of the screen from the grate, the breadth of one fissure in the grate, and the distance between two corresponding images. When uranium-glass, or any other fluorescent substance is used, the central dark space is nearly filled up with ultra-violet light, and it is possible by the aid of an horizontal prism to separate the light into two portions,—the original one, and the one modified by fluorescence. The photographic representations of this image cease generally at g ; a lateral expansion of luminous action, probably due to the molecular constitution of the photographic plate, is observable.

3. PROF. OSANN explained his improved charcoal battery, with nitric acid for conducting, and a mixture of 20 parts of water, 2 of sulphuric acid, and 1 part of nitric acid for the exciting liquid. This battery proved constant.

4. PROF. SCHOPKA explained his new hand-heliostat, for the admittance of light to solar microscopes. His apparatus is preferable to mechanical heliostates, as it is less costly and more easily managed.

5. M. BENEDICT stated that he had observed the magnetism of a needle to be modified by slow electrification, the modification increasing with every new charge, if more intense than the preceding one, and diminishing if both charges were equal in intensity, or the subsequent one the weaker. M. Benedict was of opinion that this circumstance made illusory the indications of the instruments now in use for measuring the intensity of frictional electricity by means of oscillating magnetic needles.

6. PROF. GRALLICH read a paper 'On Double Fluorescence.' The series of platinum-cyanides of the chemical formulae $R\ Pt\ Cy$, and $R'R'\ Pt\ Cy$, (R and R' representing elements of Prof. Schröter's 'Potassium Series') generally become fluorescent under the action of incident homogeneous light, both luminous images in the dichroscopic apparatus showing dichromatic phenomena.

Sept. 18th.—PROF. FRANKENHEIM read a paper 'On the Heat-conducting Power of Mercury.' The investigations of Fourier and Poisson determined the relation between the phenomena of conduction and those of radiation, the last made uniform by the use of varnishes. Mercury was enclosed in iron tubes, and thermometers, wrapped in thin membranes, plunged into them, the mobility of the mercury having been previously diminished by its amalgamation with small quantities of zinc. A constant temperature could be maintained only after a few hours' waiting. Prof. Frankenheim found that mercury ranked high among the best metallic conductors, both of heat and electricity. The theoretical views, founded on the lately prevailing supposition that liquid substances possess very little if any conductive power, rest on an erroneous argument, attaching excessive importance to the state of aggregation. According to Prof. Frankenheim's definition, elasticity in solid and in liquid bodies has this difference—that in the latter the particles may undergo rotation without giving rise to the manifestation of any force, while in the former rotation and manifestation of force are essentially connected.

2. PROF. TYNDALL communicated a memoir 'On the Fissures in the Ice of Glaciers,' which he thought should be explained on physical principles. The learned Professor himself, in company with Prof. Huxley, examined several Swiss glaciers, with reference to Prof. Forbes's theory. By observing the Grindelwald glacier, these gentlemen found that its alternately continuous and fissured structure might be explained on merely mechanical principles, taking into consideration the slope of the ground and the action of gravitation, producing alternately pressure and extension in the icy mass. Some glacier-fissures are subsequently filled by pure congealed water. Prof. Tyndall had previously explained his views on the fissures in slaty rocks not corresponding with the planes of stratification, but produced by pressure acting in a vertical direction to those planes; these views had been confirmed by experiments with washed clay, warm wax, and other slimy and tenacious substances. The phenomena observed in glaciers may all be conveniently explained by very great pressure; the flattened portion of lenticular fissures stands constantly in a position vertical to the direction of the pressure.

3. M. NOWAK explained M. Petrina's 'Electrical Harmonicon,' constructed on the principle of M. Neaf's hammer, with the difference that a small staff, the vibrations of which cause a sound, is substituted for the hammer. Four of the staves, of different lengths, are placed side by side, their movements being interrupted by levers, set in motion by means of stops. This apparatus is particularly useful for producing combination sounds.

4. BARON BAUMGARTNER discussed the alteration in some fundamental ideas concerning the nature of heat, which would probably take place in consequence of recent researches. About half a century ago every series of similar phenomena was explained by the hypothesis of a special imponderable fluid. The undulatory theory of light led the way in the opposition to this materialistic tendency, and the development of the undulatory theory offers remarkable analogies with the progress of the Copernican system. The theory of heat has now arrived at the same stage as had the theory of light when Young made his appearance in the scientific world. Bacon's striking axiom, "What is heat for sensation is motion taken under an objective point of view," the scientific labours of Rumford and Davy, caused doubts as to the existence of a caloric matter; the precise exposition of a possible transmutation of moving into molecular force completely overthrew the old theory. Radiating heat, objectively identical to luminous rays, is the thermic phenomenon in its abstract form; luminous ether must therefore be considered the material substratum of these phenomena. The explanation of the phenomena of transmitted or conducted heat is connected with some more difficulties, but may be made more easy by the following considerations. A ray falling on a material medium is partly reflected; at the same time three different effects may take place—viz., *a*, the ray passes through the medium, without producing any change in it; *b*, the ether contained in the medium is set in motion, the body is heated, or, as it is (although improperly) said, 'it absorbs heat'; (it is the absorbed heat which elevates the temperature of the body, and we use this expression, because a body endowed with sensitive faculty perceives the sensation of heat—a sensation determined generally, not by the quantity of motion, which constitutes the quantity of heat, but by the celerity of the particles passing through the position of rest); *c*, the passage of the ray is attended by the excitation of heat. Caloric capacity is the faculty to receive a certain quantity of living power. Heat expands bodies, and this expansion is assumed as the measure of temperature. This effect, however, is not the immediate result of the oscillatory movement; a portion of it, proportional to the living power of the oscillation, is changed into operative power, which is the immediate consequence of expansion. This process may be still better understood by the action of an electric current running along a conducting wire,

and converting itself into heat by contriving to overcome an obstacle. A similar process takes place with regard to caloric capacity whenever the volume of any body undergoes any change. A body has more capacity for heat (to use the still prevailing expression) whilst its volume is variable, than under a constant pressure, because a portion of the heat which it assumes is converted into operative power.

SECTION IV.—Natural Philosophy (continued).
—Sept. 19th. 1. Dr. P. R. GROSSMAN exhibited an apparatus in which the sonorous vibrations of a magnetized staff, opposed to the iron nucleus of an inductive roll, and inducing in it electrical currents by its vibrations, provoked convulsions in a frog, intercalated into the inductive wire.

2. PROF. BÖTTGER, of Frankfurt, performed a series of very simple and interesting experiments—viz., (a) Arago's experiment with a copper disc set in rotation beneath a magnetic needle. (b) The freezing of water moistening a copper disc, when a drop of bisulphide of carbon is rapidly evaporated on it. (c) The production of the emerald-green phosphorescence of chlorophane, moderately heated in an epruvette. This mineral, when plunged into oil, keeps its property of becoming phosphorescent under heat for a longer time than when exposed to the open air.

3. PROF. DE ETtingshausen invited the members of the Section to visit the Physical Institute, and noticed an eolipila, a pantagraph, and microscopes, invented by M. Sedlacek, mechanician to that Institute.

4.—DR. GRAILICH exhibited two liquids remarkable for their optical properties, and mentioned his determination of the spectral lines in nitrous acid gas. On Prof. Böttger mentioning the chemical effect of light produced by the combustion of sulphur and phosphorus, Dr. Grailich explained a method of fixing the light of phosphorus for the space of time sufficient for its use for purposes of observation.

Sept. 20th.—1. PROF. HESSLER noticed the models of M. Engel, of Berlin, for the explanation of the undulatory theory of light, now being exhibited at the Physical Institute. Prof. Frankenheim commended these models on account of their uncommon exactitude, and for the facility they afford in showing the more complicated phenomena of light.

2. DR. GINTL stated that the electrical current in a conductor resulted from the common action of undulatory motions proceeding from both poles of the pile. When the poles are connected with a voluminous conductor, *e. g.*, in telegraphs with underground wires, the conductor may be considered to be a system of an infinite number of continuous conducting wires. In this case the undulations must produce an electrical current, sensible not only between the plates, but also (to a certain distance) in their vicinity. This current is made evident by means of a galvanometer, with the plates placed underground, if another pair of underground plates is connected with the poles of a pile, whatever may be the mutual position of these four plates. Dr. Gintl proved by experiments the existence of this lateral current, and pointed out the possibility of giving electrical signals without conducting wires, and of using stagnant or running water for conducting electricity. This method would require batteries of uncommon strength.

3. M. NACHER, of Paris, exhibited his stereoscopic microscope, and explained its construction. He also stated that this instrument might be used for producing stereoscopic photographs of microscopic objects.

4. PROF. PETZVAL gave an account of his new object-glass for a camera obscura, adapted for giving more extensive, lucid, and uniformly sharp images, than the apparatus hitherto used could do. Every object-glass fit for use must be composed of two lenses, at a determined distance. The "German," or "Voigtländer's" object-glass, invented by Prof. Petzval many years ago, has lenses of about three inches diameter, and sixteen inches distant from each other. The images produced by this object-glass are defective for three reasons—(a) for their curvature (fifteen inches in a calculated ex-

ample), so that the representation of plans and edifices on a plane never acquire uniform sharpness; (b) for their light intensity, which diminishes from the centre to the margin, on account of the great distance between the lenses (in a visual area of 30°, the marginal light-intensity is to the central as 1 to 2); (c) for their rather small dimensions, so that an image of twenty to twenty-four inches could only be obtained with glasses of a size practically impossible. Prof. Petzval then proceeded to the explanation of his newly-invented object-glass, the construction of which offers the following advantages—(a) the distance between the two lenses is considerably diminished (from 12 to 14 lines for 18 lines aperture), for the purpose of obtaining an equal lucidity over the whole image, the lucidity suffering a diminution of half only in a visual area of 120°. (b) The second lens is a diffracting one, for the purpose of increasing the radius of curvature in the centrum of the image: this increase approaches to an amount of 50 inches, so that the image appears on a plane with nearly equal sharpness in all its parts. Prof. Petzval exhibited several maps executed with his object-glass, which were remarkable for their perfection. (c) The size of the images is rather considerable—from six to eight inches for a one-and-a-half-inch lens, so that images of 18 to 24 inches would require a lens with about five inches opening, a dimension which may be obtained practically.

5. PROF. PIERRE, of Lemberg, discussed the use of the siphon-barometer for measuring heights, and commended this instrument for convenience and exactitude, providing that the double reading was avoided (by a method of his own invention), and that the globe of the thermometer was adapted within the instrument.

Sept. 22nd.—1. PROF. PLUCKER, of Bonn, gave briefly the results of his recent investigations on the magnetical properties of crystals. Prof. de Ettingshausen remarked that this communication was the more acceptable as the results were in accordance with Fresnel's theory, that in every elastic medium there are three directions, along which the excited forces fall into the direction of deviation.

2. DR. GRAILICH called the attention of those present to M. Green's theory of the reflection and refraction of light, elaborated eighteen years ago, immediately before M. Cauchy began his grand researches on the same subject, but still only imperfectly known in Germany.

3. PROF. FRANKENHEIM, of Breslau, detailed his investigations on the appearance of subordinate planes in crystals, and on the juxtaposition of heterogeneous crystals. The learned Professor made constant use of the microscope, the minute crystals forming in a drop of a solution being nearer to the epoch of their original formation than larger individuals of the same species. Neither temperature, nor the form of the vessels in which crystallization was going on, nor even the occasional presence of heterogeneous substances of different chemical characters, were essentially of influence on the origin of secondary forms, the internal structure of the basis being far more important in this respect. As the surface of the basis must necessarily be kept perfectly clean (thin layers of grease or other heterogeneous substances greatly disturbing the results), the choice of the basis is rather limited. Prof. Frankenheim used for this purpose glass, fluor spar, gypsum, mica, and calcareous spar, taking care to make his experiments on planes of recent cleavage, when the basis was of crystalline structure. The greatest number possible of microscopic crystals had been submitted to observation. In a drop of chloride or iodide of potassium on mica, a number of octahedrons crystallize together with the normal hexahedrons; these octahedrons, being fixed on one of their planes, appear in a triangular projection: the edges of the triangles lie parallel in the several individuals, and seem to keep a determinate position with respect to the mica basis. The same solutions crystallizing on glass gave exclusively hexahedrons with slight octahedral planes, these crystals lying (as those formed on mica) without any apparent order. Prof. Frankenheim used polarized light to increase the exactitude of his in-

vestigations. If tesseral and non-tesseral crystals are simultaneously formed in a solution, the non-tesseral ones may be distinguished by their action on the polarized ray. No action is visible when iodide of potassium and nitrate of soda crystallize simultaneously. The prevalent appearance of secondary forms under given circumstances seems to depend on the chemical constitution of the basis. As soon as any external attraction cooperates in the formation of crystals, there must be a position of the molecules corresponding to the maximum of action, the attraction being certainly a maximum with respect to determined crystallized planes. Prof. Frankenheim, in answer to Prof. Pierre, said that he had long ago published (in Poggenberg's *Annalen*) his observations on the crystallization of nitrate of potash. The microscopical rhomboidal crystals of that salt fell into pieces whenever they came in contact with the increasing prismatic individuals of the same salt.

MEETINGS FOR THE ENSUING WEEK.

- Monday.**—Geographical, 8 p.m.—(1. On the Exploration of the River Orinoco, &c., by Admiral Sir Chas. Elliot; communicated through Sir Roderick I. Murchison. 2. Remarks during the Search, in the *Zorch* steamer, for the North Atlantic Expedition, &c., under Mr. Gregory. By Lieut. Van Chimmo, R.N. 3. Proposed Communication through North America, from Vancouver Island to Hudson Bay, &c., by Thomas Banister, Esq.)
- Tuesday.**—Architectural Exhibition, 8 p.m.—(Rev. J. L. Peck on the Use of Ancient Architectural Examples.)
- Wednesday.**—Society of Arts, 8 p.m.—(Mr. Chief Justice Temple on Honduras—its History, Trade, and Natural Resources.)
- Thursday.**—Royal, 8 p.m.—(On the Euphrates Valley Route, by W. F. Ainsworth, Esq.)
- Friday.**—Architectural Association, 8 p.m.—(Mr. Planche on the Sculptured Effigies upon Wells Cathedral.)
- Saturday.**—Asiatic, 2 p.m.—
- Medical, 8 p.m.**

VARIETIES.

Beaconsfield.—Attention is directed to the attempts which are being made to restore the ancient church of Beaconsfield, in Bucks. The Beaconsfield churchyard contains the tomb of Edmund Waller; and within the church itself is a poor tablet in memory of Edmund Burke, whose remains are deposited beneath. It is a reproach to the country of Waller and of Burke that no fitting memorial has yet been placed above their ashes. The church itself is in a half-ruinous condition. Rymer's inscription on the tomb of Waller is mouldering into illegibility. The Rev. John Gould, rector of Beaconsfield, has made an appeal in behalf of the edifice and its illustrious dead; and an ample fund will doubtless be raised. A committee has been formed for the purpose of carrying out Mr. Gould's plan of restoring the church, and replacing the monuments by others more worthy of their objects.—*Builder.*

Submarine Telegraph.—We have learned in the course of these investigations, that all the obstacles interposed by the sea to the laying of submarine telegraphs lie between the surface and the depth of a few hundred fathoms below, and that these are not to be mastered by force nor overcome by the tensile strength of wire-drawn ropes, but that, with a little artifice, they will yield to a mere thread. It is the case of the man-of-war and the little nautilus in the hurricane; the one, weak in its strength, is dashed to pieces; the other, strong in its weakness, resists the utmost violence of the storm, and rides on safely through it as though there were no ragings in the sea. Therefore, it may now be considered as a settled principle in submarine telegraphs, that the true character of a cable for the deep sea is not that of an iron rope as large as a man's arm, but a single copper wire or a fascicle of wires, coated with gutta percha, plantain and supple, and not larger than a lady's finger.—*Lieut. Maury's Report.*

TO CORRESPONDENTS.—T. T.; T. W.; G. S. D.; L. L.; N. T.; B.; S. R.—received.

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